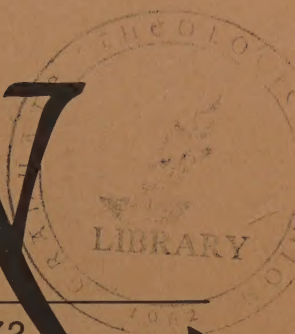


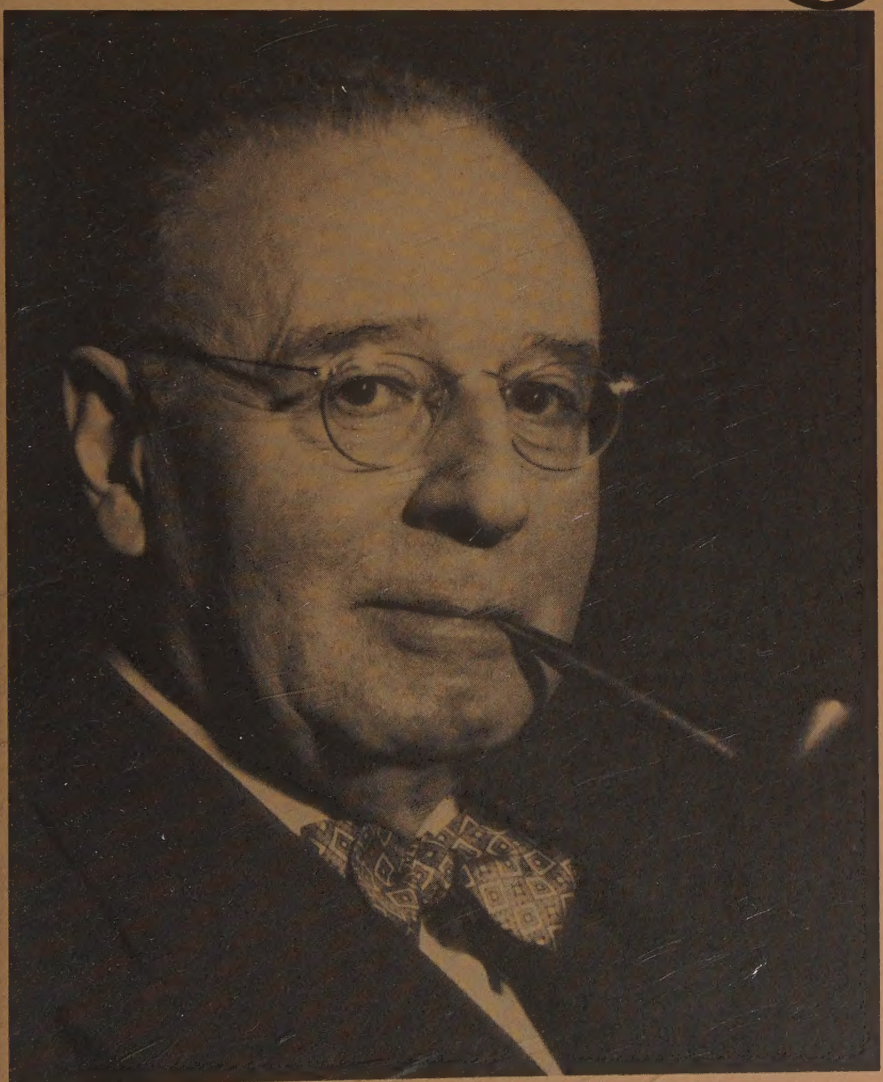
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The HYMN



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The HYMN

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ON THE COVER: Healey Willan, Canadian hymn tune composer born 100 years ago this year. See pages 236 and 303. Photograph by Tom Hyland.

Editor's COLUMN

This column is being written a few weeks after a summer hymnological excursion to England, including the annual Conference of the Hymn Society of Great Britain and Ireland. This was my third opportunity to be in this fine Conference, and it was a pleasure to participate, to enjoy their fellowship, and to bring greetings from our Hymn Society. The report of the HSGBI Conference and of the Doddridge anniversary celebration in Northampton resulted from this trip to England.

With this issue we begin a focus on the significant International Hymnological Conference to be held at Oxford next summer. In addition to information in our news section, an article describes the important work of the International Fellowship for Research in Hymnology.

Two writers complete series of contributions to *The Hymn* in this issue. Austin C. Lovelace concludes his four Hymns in Periodical Literature columns and James R. Sydnor brings to a close his series of four practical articles on improving hymn singing. Our thanks to them for their fine work.

The four-part series on Issues in Hymnody for 1980 is concluded with Donald P. Hustad's examination of "Sentimentalism and Favorite Hymns." In the letters published in this issue are reactions to the three previous Issues in Hymnody.

In this issue is also an interview with Fred Kaan, in which he expresses his ideas concerning the hymnody needed in this age.

Timothy Dudley-Smith reports that a number of our readers have

written for permission to reprint from the July issue his hymns for use at Christmas. Readers of this issue will find two more new hymns: a hymn appropriate for Advent by Daniel B. Merrick, and a hymn based on Isaiah's call by Jaroslav J. Vajda to music by Donald A. Basarow.

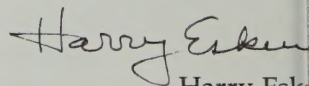
1980 is the centennial year of the birth of Canada's best known composer of church music, Healey Willan. Giles Bryant's article introduces Willan's hymn tunes.

Three articles deal with aspects of American hymnody: Ellen J. Porter's description of the little-known *American Church Harp* (1855); David W. Music's survey of antebellum Tennessee hymnists, and Don R. Tanner's introduction to Assemblies of God hymnody.

The Odes of Solomon, regarded as the earliest collection of Christian hymns, are described by Robert Stroud. He includes some of the Odes in English translation.

Once again Douglas B. Wren reports on the Westminster Abbey "Come and Sing" sessions. Another completely different singing event, the First National Sacred Harp Singing is described by Claude H. Rhea.

Because of its unusual significance, one of the six reviews in this issue is Irving Lowens' evaluation of the new ground plowed by Richard H. Hull in his doctoral dissertation on the spiritual folksongs of the American camp meeting.


Harry Esker

President's

MESSAGE

"Americans sing most of the great English hymns to the wrong tunes!", so stated a colleague to me this summer in England as my choir sang Wesley's "Oh for a thousand tongues" to AZMON rather than RICHMOND.

This conversation about "American hymnic mores" raised afresh the long abiding issues of music and hymnody (Is it not sometimes music versus hymnody?), an issue that has recently been embraced by the Hymn Society as we have taken on both the musical and rhetorical hymnic references in our work.

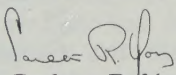
Within American hymnological circles, particularly within traditional seminary education (when indeed hymnody is taught), the musical is slighted and a prominence is given the rhetorical. Professional theological education tends to come down very hard on the side of selecting hymns for the liturgy on theological and topical grounds leaving the musical, even the opinions about the musical setting or settings as either inappropriate or irrelevant.

Erik Routley's *The Music of Christian Hymnody* (1957), soon to be revised and updated, was the first attempt in English hymnody to systematically deal with the musical aspects of hymnody as music. This work and succeeding works have for the most part resulted in a more holistic consideration of hymns as both words and music. The study of musical settings of hymns as music has recently been embraced by the Hymn Society of America through the work of its research committee. At our convocation this past June we

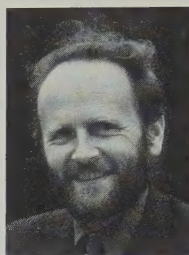
sang a dozen or so tunes by Calvin Hampton with annotations and accompaniment by the composer. Last year at Dallas the Society sang three tunes that had been commissioned for the convocation, settings for three new texts, that had also been commissioned. At our annual meetings we are beginning to sing more and talk a bit less. Most participants, I suspect, consider this an improvement of the convocation format.

All of this is preamble to an opinion of mine: as we accent the musical we move closer to the impulses and understandings of hymnody as celebrated by the average consumer/performer. Laypeople, who are indeed the consumers/performers, seldom if ever express themselves on matters of rhetorical or theological adequacy but tend to reflect opinions and feelings about *musical taste* ("I don't like minor melodies"); *performance practice*, ("We sing too slow/fast"; "The organist plays too loud"; "The hymn tune is too high for my voice"); or *musical repertoire* ("We, and here you may fill in the blank, are or have been a musical and hymn singing people but we seldom sing the good old songs").

Thus in taking on the agenda of music the Society needs not only the scholarly and creative research but also the applied scholarship and creativity so vital in the educational task of teaching and transmitting the fullness of the "musics of congregational song" to this new generation of prideful, opinionated musical illiterates. Keep singing!


Carlton R. Young

An Interview with Fred Kaan



Fred Kaan, a native of the Netherlands, is Moderator of the West Midland Province of the United Reformed Church in Great Britain. At the June National Convocation at Princeton he lectured on "The Emerging Language of Faith in the 20th Century Hymnody" and gave a personal commentary on his hymns during a "Festival of the Hymns of Fred Kaan." The

most recent collection of his hymns is *Break Not the Covenant* (Agape, 1975).

(This is a conversation between the editor of *The Hymn* and Dr. Fred Kaan that took place during the Hymn Society of America National Convocation at Princeton, New Jersey, Westminster Choir College, June 10, 1980.)

The Hymn: Dr. Kaan, you mentioned that your favorite hymn of all you have written is the hymn, "In the beginning." Would you comment more as to why this is your favorite hymn?

Dr. Kaan: I think it's partly because I believe the quality of the text is better than some of the other things I have written. It contains some very basic material, and I feel that it was so movingly inspired by the occasion that sparked it off: the death of Duke Ellington. On that occasion in the Ecumenical Center studio in Geneva we did a program in homage to him where we played an extract from his jazz cantata, *In the Beginning God*. This was the first time I had ever heard it, and immediately afterwards I sat down and wrote this text. I think the important thing to realize is that the title of the hymn is as significant as the hymn itself. It is a hymn of first, last, and in-between, and it is intended to indicate where humanity is. The last words, "for God is first and last and in-between are we," place the human race where it actually is. I think also that in putting

this text together I have played even more with language and words than I do normally. I always play with language, but in this case there has been such an exciting possibility of using words in their original meanings, words with different meanings, really getting down to basics and employing the language, squeezing it out, as it were, getting every ounce of meaning out of it.

The Hymn: You have been a pastor and in your ministry you now work with ministers of different churches. I wonder if you would comment on the role and function of the hymn, and particularly contemporary hymns, in their relationship to the sermon?

Dr. Kaan: I can see why you put emphasis on the relationship to the sermon. I suppose we're both talking as standing in the Free Church of Protestant tradition where preaching is a central item in the whole act of worship. I have come away from that. I still believe in preaching as vitally important, but I see the hymn relating to every facet of the act of worship. It isn't just the sermon that determines

ne theme and choice of hymnic material but everything that goes before it and comes after it. And therefore the role of the hymn in the act of worship seems to be to strengthen and to interrelate what is happening so that the whole of that event, that celebration, becomes a visible and audible unity. I always think that when a person goes to church and he or she looks at the hymn-board it should become clear even before the service starts what is going to happen, how the service is going to evolve. Therefore, the way in which we select our hymns for the act of worship cannot be careful enough in detail. In my own experience, selecting the hymns often took more time than the preparation of the sermon. I think the hymn ought to fulfill that role of strengthening the act of worship, relating what is happening in it to what comes next and to what took place before.

The Hymn: You mentioned the careful preparation you give to the selection of hymns. Are there ways you thought to help your people to sing the hymns with more understanding as to what they're doing and more understanding of the hymns themselves?

Dr. Kaan: Yes, I would normally, and still do, draw people's attention to particular emphases in the text; I might say something about the author. I wish I were musically gifted, because I could then also point out interesting musical emphases. In general I would make the congregation aware of the fact that the hymn is not just something incidental but that it is essential to everything that is going on. One thing I very often say to my colleagues is: "Let's stop this habit whereby we announce the

number of the hymn, then read out the first line and announce the number again, which is so dreadfully dull." I think it is much better and more effective if instead of automatically reciting the first line before we start singing we recite—say—line four in verse five because it is something that stands out. So it's the automatic use of the hymn I would strongly advise against. And I would want to get people enthusiastic about what they are about to do, and I would pull out all the stops to achieve this.

The Hymn: On the basis of your experience in hymn-writing, what advice would you give to the beginning poet? Were you encouraged to write hymns by anyone in particular? What circumstances prompted your early productivity in hymn writing?

Dr. Kaan: I was never encouraged to write hymns. It all started out of sheer necessity, because the whole, long, bitter process that came back with relentless regularity every week always included those moments of frustration when I couldn't find in the hymnal what I was really looking for. It was therefore out of frustration on the one hand, but also out of an eagerness and longing to find contemporary ways of singing the faith and "rejoicing in doctrine," that I began to write. So my whole career as a hymn-writer has arisen out of necessity and negative factors—the frustration of not having what I wanted, as well as out of positive factors—the eagerness of wanting to put into words those things which are close to my heart and conscience, using the vocabulary of the time in which we live.

I never had any training in poetry, and if I were asked to respond to the

question "How would you advise a person?" I would say: "I have no idea." Obviously a person ought *never* to write a hymn when having nothing to say. The only justification for writing is that you have *something* which you feel you *must* say. This is one of the reasons why I'm less and less keen on hymn competitions. It so often prompts people to sit down and write the most awful balderdash. I think there must be a natural urge.

As for some practical aspects, I can only speak of the way in which it has worked for me. Use extensively your dictionary of etymology. I always say this to ministers when they ask me about sermon preparation. The first thing I reach for is the dictionary of etymology so that people begin to get the full depth of meaning of the English words that are used. And then it is helpful, to say the least, when people have some modest access to the original languages of the Scriptures. I don't think every hymn-writer needs to be a Hebrew and Greek scholar, but it is a great help to be able to read Greek and Hebrew a little bit and know how to handle a Greek and Hebrew dictionary so that you can get underneath the meanings of what you find in the Scriptures. One of the exciting things to discover is that there is much more to the Scriptures than there is on the surface. To try and get back to what was there at first, in the *original* gospel, what *really* happened, is an exciting exercise. I feel that one can only do that by trying to fathom what the original texts are saying. And then, one should read literature, poetry, and a good newspaper in order to be in touch with the times.

The Hymn: You have visited this country several times and have observed congregational singing

here. What are your observations of the differences between congregational singing in England and America?

Dr. Kaan: I find this difficult to answer because, although I have visited the States ten times, I have only on two or three occasions worshipped in American congregations. Usually I have tended to worship in the context of conferences and these are not quite a yardstick for what is going on in the local congregation. I am very much impressed by the level of music-making at the Convocation of the Hymn Society. But this is again an unnatural setting in that it is once-only, and we have a large number of people here who are good sightreaders and trained musicians and so on. My impression is that the choir tradition in the United States is stronger than with us. There are more small churches capable of raising several choirs. This is a phenomenon that does not occur much in England. If this is really typical of the whole of the United States then congregational singing is bound to be stronger in the United States than in my own denomination. In the United Reformed Church, the choir tradition is almost non-existent, and the role of the choir is missing, and it may well be that the quality of singing in this country is better than in Britain. I am not talking now about our Anglican cathedral and major parish church tradition. But where I compare the Free Churches which I have attended, I would say this is probably a justified guess.

The Hymn: One of the issues which has been much debated in America in recent years is the use of language, especially the use of inclusive or non-sexist language. We recently had

the Hymn an article by Eric Routley on this subject. Would you give your comments and observations on this issue?

Dr. Kaan: The issue is an important one, and it will be necessary for people to go through a process of growth, sensitivity, and understanding on this point. It would be true to say that in my more recent writing my language has become more inclusive. It is also necessary to point out that those of us who speak British-English are opposed to those who use American-English are at a different level of awareness about this. The issue isn't as pronounced in England as it is in the U.S. Whether it will become as pronounced is difficult to predict. It is important, where possible, not to use exclusive language, and in many of the texts which I have written which American people tend to describe as not being "clean" (a peculiar way of saying it!) I would be willing and able to make revisions. Where I have hesitated is in the case of those texts which have been so widely reprinted in so many hymnbooks in so many ecumenical situations that if one tries to revise them, confusing situations arise. I would then be inclined not to revise. But where it is possible I would do it. I should like to think that where people want texts changed they would give living writers the opportunity of doing it themselves rather than blue-penciling their own way through and coming up with some pretty philistine stuff. Where it is not possible to avoid sexist language and a hymnbook committee nevertheless decides to include a text, I should like to think people would be willing to sing it despite its sexist language, recognizing that it's not perfect but that it does express something meaningful, conveying the

essence of the Christian faith. I say the creed with a number of reservations; but because it is part of a corporate act of worship, I say it. I like to think people would not be too uptight about these things. What I'm sad about is that in the recent past I have received some very loveless and ungracious letters from people on this issue, in the form of attack rather than of questioning or opportunity for dialogue. Where there is no love and especially no sense of humor, we're not talking on the same level, and I regret this very much.

The Hymn: What are your favorite topics in writing hymns?

Dr. Kaan: Originally the topics were determined by the gaps that existed in the hymnbooks of the time. The whole area of socio-political responsibility, war and peace, environment, and living with people in an urban community made it necessary for me to write on those specific issues. And also in the liturgical experience of the church there were gaps—few baptismal hymns, few hymns that bridged the celebration of the sacrament of communion and its implementation, the "liturgy after the liturgy." Among the first hymns I wrote were post-communion hymns. More recently I've come back to themes of general celebration and tried to trace in scripture what the main lines are. At Pentecost the people were saying: "We hear the disciples talking about the great things God has done." What are those great things? What are the major themes of scripture—the exodus, the resurrection? Maybe we ought to put it in a different order and say resurrection, exodus, creation. These are the things that really ought to be brought out as much as possible. Inasmuch as I do any writ-

ing at all now, these ought to be the emphases. There is a student here who is writing a dissertation on my work and has done an analysis of the themes that occur most frequently. She told me yesterday that the two words that occur more than any other are "life" and "love." If this is so, if I have used themes of life and love more than anything else, then I'm glad it has come out that way. The other thing that means very much to me is the awareness that Jesus was not just an historical figure but that the risen, living Christ is with us here. The here-and-now of Christ I have tended to emphasize. I have been criticized for writing about him as a *human* Christ. I never deny his divinity, and people would be hard put to prove that. Nevertheless, I have felt it necessary to underline that it is in his *humanness* that we get to know him. Alongside the many hymns we already have emphasizing the divinity of our Lord, I have tried to say something about his great and wonderful earthy humanity.

The Hymn: Do you have a favorite Scripture passage?

Dr. Kaan: I am very fond of Exodus and what this book conveys. A close friend of mine, a Dutch theologian and poet, has drawn my attention to the strong links between Exodus and Genesis; and then the Gospel of John. Something that also fascinates me is the relationship between the Old and New Testaments. We run a great risk in our modern churches of losing sight of how vital the message of the Old Testament is. I've always tried to relate the Old to the New and the New to the Old. In order of preference: a Gospel, maybe John, maybe Mark; then Exodus, then Genesis.

The Hymn: On the basis of your acquaintance with the work of the Hymn Society of America and having been to Convocations both at Princeton and Winston-Salem, what opportunities and challenges do you face?

Dr. Kaan: The opportunities and challenges before you are unlimited. To refer to Erik Routley's lecture, your responsibilities are in the areas of stimulating hymnbook editors, writers and singing congregations, really enabling people at all these different levels to give their very best. A hymn society has a stimulating role in the life of a nation and its churches. The Hymn Society of America is equipped for that, not only as it grows—and I hope the growth process is continuing—but also as it becomes more alert to and aware of the contemporary scene in which it is living.

It was exciting to observe from a distance the change in the life and character of the society, which now makes it an exciting society to belong to. I had belonged to it for many years but came to the point of giving up my membership. It seemed unrelated to the world, and most of the material appearing in *The Hymn* was dead, dull, and boring. I also think that the result of hymn competitions was generally terribly old-fashioned; but all this has changed, from one year when I decided to resign to the next when I rejoined. The difference was the new appearance of the Society. Much credit is due to yourself as Editor of *The Hymn*. It is now a magazine. I look forward to receiving it.

A specific area in which the Society might become more active is exploring which hymn material is available in cultures other than those

(continued on page 239)

Issues In Hymnody

Sentimentalism and Favorite Hymns

Donald P. Hustad



Donald P. Hustad is professor of church music, Southern Baptist Theological Seminary, Louisville, Kentucky. Since 1950 he has been associated editorially with the Hope Publishing Company, for whom he was the senior editor for *Hymns for the Living Church* (1974) and the author of *Dictionary-Handbook for Hymns for the Living Church* (1978). His biographical sketch appears in this volume. This article is partly adapted from Dr. Hustad's new book, *Jubilate!* (Church Music in the Evangelical Tradition), soon to be released by Hope.

My first modest literary contribution to the journal of the Hymn Society of America—published more than 20 years ago—was entitled *Favorite Hymns of Famous People*.” I reported on a feature of a hymn program on the American Broadcasting Company network which I directed for eight years. Rereading those paragraphs, it is still interesting to learn that the favorite hymn of General Jonathan Wainwright, World War II hero of Corregidor, was “In the hour of trial,” and that J. Edgar Hoover’s choice was the gospel song “Throw out the lifeline.” Nevertheless, in the present “evangelical” culture of America, in which electronic show business, sacred concerts and publishing/recording commercialism have created a “gospel hit parade,” we must agree that the favorite hymn syndrome contributes largely to sentimentalism in hymn singing.

Sentimentalism may be defined as superficial emotion, or emotion not based on full reality. Sentimental response to hymns was illustrated for me at a dinner party on a seminary campus some years ago. The wife of

an Old Testament professor was complaining that we musicians frequently neglect and even criticize the congregation’s “most significant hymns.” “Take ‘In the Garden’, for instance,” she said. “I’ve even heard some church musicians say that the words of that great old song are ‘erotic.’” It was too much of a temptation for me to see how well she knew the gospel song. “What garden?” I asked. She pondered for a moment and then retorted with some exasperation: “What garden? What difference does it make? It’s my favorite gospel song.”

The fact is that both the critic’s evaluation of the song and my friend’s understanding of it were not based on reality! The hymn is a musical setting of the experience of Mary Magdalene in meeting the risen Christ on Easter morning in the garden of the tomb. Unfortunately, for most people its meaning is limited to enjoyment of a tune known from childhood, or at best, identification with the “experience” words, “And he walks with me and he talks with me, And he tells me I am his own.” The remainder of the song is also po-

tentially meaningful and follows closely the implications of the New Testament narrative on which it is based (without physical or spiritual eroticism!), but it may be largely lost on most folks who sing it. I, too, had much the same quality of worship experience hearing my mother sing Norwegian pietist hymns with guitar accompaniment, without understanding a word of the text! That was emotion not based on full reality—emotion for emotion's sake—and has to be labeled "sentimentalism."

In *Music and Worship in the Church*, Lovelace and Rice explain why the lack of a mature, cognitive experience is one of the "besetting sins" in church music. The emotional (and especially, the sentimental) response is an immediate one; it occurs as soon as a familiar tune is heard, recalling earlier associations. The mental process of assimilating the text's meaning takes longer, and unfortunately, many worshippers do not even wait for the mind to get into gear. It may be argued that everyone is sentimental occasionally, and that America is peculiarly a "sentimental culture." Musico-psychologists contend that music has therapeutic strength, partly because it relates to the "tender affections" associated with a person's identity in the home, the church and the community. No doubt there should be room in total church life for the congregation's sentimental favorites. But, if worship, fellowship and outreach are to achieve their highest goals, they must be *primarily* served by music chosen for more significant reasons.

It seems quite apparent that the favorite hymn tradition is supported by three leading sins in evangelical church life: (1) Spectatorism, (2) Free church "rut-ualism," and (3) Commercialism that is associated with

religious show business. To identify them may be the first step toward eliminating them.

Spectatorism

The tendency toward spectatorism in evangelical worship is frequently blamed on the revivalist tradition. But this ignores the fact that the historical song leaders Ira D. Sankey, Charles M. Alexander, and Homer Rodeheaver led a musical service that often included more than 30 minutes of congregational singing. Modern church imitators who have mistakenly canonized the evangelism style of Sunday morning worship have bowed rather to the conviction that the sermon is the only really significant act of worship, and that music is best left to soloists and the choir. Unfortunately, many modern-day church musicians go along with this idea because they see themselves principally as "choral conductors."

When congregational singing is limited to an opening and a closing hymn (and sometimes even the second one is omitted), there is little challenge to develop a broad repertoire. The tendency is to choose a "familiar" hymn which the congregation (or the minister) likes. Typically these will be of the "gospel hymn" variety—already burdened with clichés—which become even more meaningless with excessive repetition.

Free Church Rut-ualism

To be sure, sentimental hymn-singing is not limited to churches which favor revivalist worship and popular gospel hymnody. It is also characteristic of the more-sophisticated congregation whose inevitable or "glibly-creative" worship order is printed in a bulletin. The pastor

vidently convinced that (1) they must sing at least one (opening) worship hymn, and (2) it must be something that everybody knows, so it will go well! (We must impress the visitors, or the television audience, you know!) This sort of "worship hymn tokenism" results in the repeating of the same 10, or 15, or 20 hymns over and over Sunday after Sunday. From my observation of many different churches, I suggest the following titles as typical, listed roughly in the order of national preference.

1. All hail the power of Jesus' Name
2. Come, thou Almighty King
3. Holy, holy, holy, Lord God Almighty
4. O for a thousand tongues to sing
5. Love divine, all loves excelling
6. O worship the King
7. Crown him with many crowns
8. Faith of our fathers
9. O God, our help in ages past
10. Come, thou Fount of every blessing
1. Guide me, O thou great Jehovah
2. The church's one foundation
3. For the beauty of the earth
4. Majestic sweetness sits enthroned
5. Praise to the Lord, the Almighty
6. Praise, my soul, the King of heaven
7. Fairest Lord Jesus
8. Ye servants of God, your master proclaim
9. Rejoice, ye pure in heart
10. All creatures of our God and King

Come to think of it, perhaps we should be thankful if most churches used all of the above list. Far too many stop after the first 10! Even a profound hymn poem is reduced to clichés by excessive repetition, for sentimental familiarity in hymn singing breeds intellectual contempt. And why must a hymn always be "sung

well"? Is it possible that a congregation will pay more attention to a hymn's words when it is struggling to learn them, than they do after it is "over-learned"?

It is also characteristic of much non-liturgical worship (and some liturgical!) that there is little or no relationship between the hymn and its place in the service. Apparently these are the criteria for hymn selection (after "Is it familiar?"): Is it long or short? Is it fast or slow? Is it loud or soft? Is it rousing or meditative? Small wonder then that even university graduates (including seminary professors) don't expect to find meaning in a hymn, when it is apparently chosen simply as an interlude in the service without relevance to the immediate worship experience, be it revelation or response.

In a typical worship service, several types of hymns may be used, though probably no more than four or five would be included in a single service.

HYMN OF PRAISE

HYMN OF CONFESSION

HYMN OF MEDITATION (preparation for scripture, prayer or sermon)

HYMN OF SUPPLICATION (including preparation for, or response to prayer)

HYMN OF STEWARDSHIP (preparation for offering, or offertory)

HYMN OF DEDICATION (response to sermon)

HYMN OF THANKSGIVING or REMEMBRANCE (Lord's Supper)

HYMN OF DISMISSAL

Most members of a literate congregation will not miss the significance of a hymn, if it is chosen for its specific meaning. Those of more modest imagination would be greatly helped

to understand, by a simple phrase of introduction spoken by the service leader.

Commercialism

All of us must be grateful that American business acumen provides an ample supply of service material, even while grumbling that we must plow through so much that seems (to us) to be either "trivial" or "abstruse," in order to find a few items that (for us) are "masterpieces."

But religious music business is not a new thing. It is said that in the 16th century the new hymns of Martin Luther were published in "broadsheets" and hawked on the streets of Europe. Many religious music publishers came into existence as a result of American revivalism in the 19th century. Money earned by selling songbooks during the Moody-Sankey campaigns was used to finance a number of important philanthropic efforts, including the building of churches and theological institutions, even (it is claimed by some) the installing of an organ in a Roman Catholic church.

Church music publishing today is a multi-million dollar business. "And what's wrong with that?" many will ask. If you have something "good," do you not have the right and even the obligation to distribute it to as many folk as possible? Perhaps not. We should be as aware of the temptations inherent in commercialism as we are of the blessings of prosperity. It is just possible that the most popular item advertised might not make the strongest contribution to our church life. Creating a religious "hit parade"—and one is published monthly in the *Christian Bookseller*—may encourage a homogenization of our music culture that is not the best approach to the creativity which the

Holy Spirit would bring into the Church.

One of the close affiliates of religious commerce is the electronic church—a product of "outreach theology" which has up-to-now been patronized mostly by peripheral groups in the total church. According to the *New York Times*, one in eight of the nation's radio stations now carries at least 14 hours of religious programming; 600 of them offer it full time; religious broadcasting represents a \$1 billion yearly business; and religious radio stations are being founded at a rate of one a week, television one a month. We should applaud a sincere concern to communicate the gospel and rejoice in the genuine results which have accrued when individuals have come to biblical faith and have been brought into the life of the local church. It is all clear that the electronic church performs an important service in bringing worship to shut-ins.

We must be concerned, however, that the electronic spectator experience becomes a substitute for the "church gathered to worship and sent forth to serve." Television-watching is not the biblical pattern for discipleship. It is also proper to express concern about the influence of this phenomenon on more-typical worship. Beyond music question, electronic worship is limited by the medium which it uses. Most religious television programs consciously imitate the entertainment style of the boob-tube, because the available audience will choose the program which is most entertaining to them. It is not surprising that many church members expect their own worship services to imitate the limited message, the pop-gospel music, and the show biz techniques of the electronic media.

Another ally of religious commerce

alism is the "sacred concert," featuring a popular religious singer or group, sometimes held in a church but frequently in a large community center, for which tickets are sold at standard theater prices, and the artists sell their recordings and music. In a typical format, the singer(s) intersperse their songs with a running pattern that is folksy and entertaining, occasionally with a devotional commentary on the songs.

Again, the idea of uniting entertainment with a spiritual message is not a new one. Gospel singers have given full programs of music ever since the 1850s. (In fact, their earliest prototype may be the 13th century Minnesinger, who combined secular expressions with veneration of the Virgin Mary.) At best, this type of contemporary religious expression is an effective, often compelling sharing of Christian experience between singer and listener, person to person, eyeball to eyeball. At worst, the spiritual experience of the listener may be truncated (especially when it occurs outside the church itself), because it is almost completely spectatorist, is strongly personality-centered (the object of worship may be the experience, the music, or the performer!), and because it is separated from other significant worship acts, such as scripture reading, preaching, prayer, congregational hymn singing and offering. (It is difficult to see the

admission fee as a replacement for the latter!)

All these activities of publishing, recording, and performing provide the market in which it is possible to develop the billion-dollar enterprises we have mentioned. They have contributed largely to the "popular hymn" concept which has so influenced evangelical church life. I am not suggesting that we should work to eliminate these means of communication. Rather, we should discipline our use of them so that they truly serve God and the universal church, which is best observed in the *local* congregation.

Mass media presentations are best sponsored by the local church, or by established religious organizations which are committed to the local church. Even then, religious programming should use the media to their best advantage and in a most creative way, *e.g.*, as the Lutheran Laymen's League have demonstrated in the dramatic series "This Is the Life." Sacred concerts should, if possible, be sponsored directly by the church, and tied into the gospel's witness in the local community. Above all, it must be understood that the standards for mature, corporate worship are unique and vital to the church. They should not be compromised by a resort to entertainment techniques or the jaded appeal of overused popular hymns.

Notice to Librarians

Libraries and others who bind each annual volume of *The Hymn* should wait until they receive the January issue before having the binding done. The January 1981 issue will contain

(as did the January 1980 issue) a detachable index of the previous volume for inclusion in its bound copy.

The Hymn Tunes of Healey Willan (1880-1968)

Giles B. Bryant



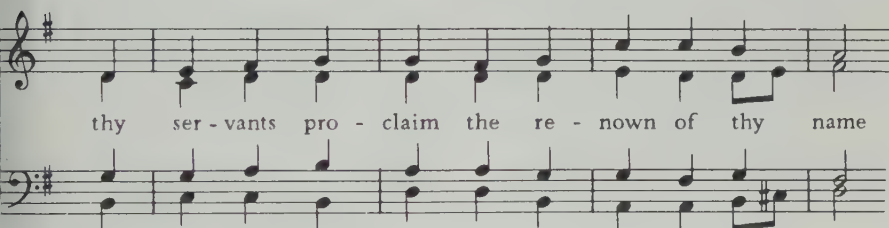
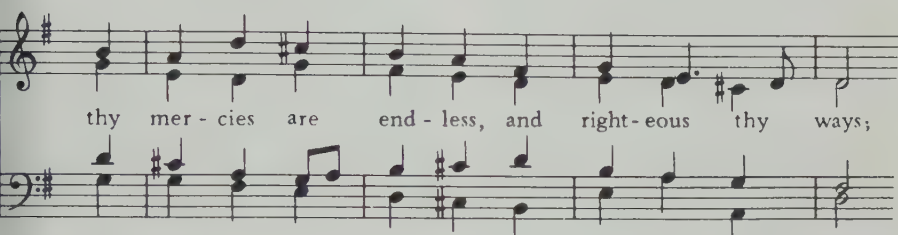
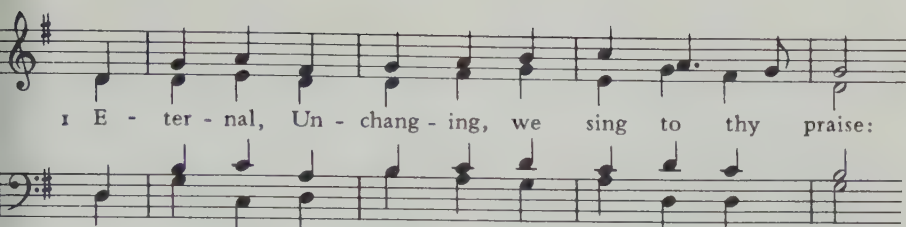
Giles B. Bryant is organist-choir-
master at St. James' Cathedral
Toronto, Canada. He was the suc-
cessor to Healey Willan at St.
Mary Magdalene (1968-75).
This article is based on his pre-
sentation to the 1980 HSA Con-
vocation at Princeton.

Healey Willan was born on Octo-
ber 12th, 1880, in Balham, which was
then a suburb of London. His musical
education was at first undertaken pri-
vately, and later at St. Saviour's Choir
School in Eastbourne. He held his
first position as an organist in 1896
and gained the A.R.C.O. and F.R.C.O.
in 1897 and 1899 respectively. He
eventually became organist and
choirmaster at the Church of St. John
the Baptist, Holland Park, in London,
and was a leading figure in the Gre-
gorian Association. He came to
Canada in 1913, to St. Paul's Church,
and was also on the staff of the
Toronto Conservatory of Music. He
later joined the faculty of the Univer-
sity of Toronto and became Univer-
sity Organist in 1932. He went to the
Church of St. Mary Magdalene in
1921 and quickly established there a
rich musical clothing of the liturgy
that became greatly admired; from
this position he influenced tastes for
religious music all over Canada. He
became known as a teacher and per-
former, both as organist and choir-
master. Above all, he achieved a great
reputation for the stream of music
that he wrote for the Church of St.
Mary Magdalene. This included 14
settings of the Missa Brevis, motets,
canticles (especially in fauxbourdon
style) and other liturgical pieces.

These works spread outwards from
St. Mary's and again have influenced
both choirmasters and composers in
the same field. He also composed
many organ works, two symphonies,
a piano concerto, the opera *Deirdre*
and many songs, as well as secular
choral music. He stayed at St. Mary
Magdalene's until his death in 1968.

Willan's contact with hymns was
widespread and fruitful. He had
great affection and respect for hymns
and in his writings and practice
insisted on their importance in wor-
ship.

Of the 31 hymn tunes Willan
wrote, nine are simple melodies for
The Hymn Book for Children (1962).
The earliest of the others was ST
BASIL (11 11.11 11), which appeared
in *St. Basil's Hymnal* (1918), reprinted
in *The Hymn Book* (1971) and *Cantata
Domino* (1979). Originally set to
hymn in honor of St. Basil, Willan
himself used it for "Immortal, invic-
sible, God only wise," though it means
deserting ST. DENIO. In the two
sources mentioned it is found set to
"Eternal, unchanging, we sing to thy
praise." It is a straightforward tune in
¾ time, with a preponderance of con-
junct motion and a whiff of
chromatic harmony at the end. It is a
very singable tune, with a fine sense
of crescendo.



- 2 Again we rejoice in the world thou hast made,
thy mighty creation in beauty arrayed,
we thank thee for life, and we praise thee for joy,
for love and for hope that no power can destroy.

- 3 We praise thee for Jesus, our Master and Lord,
the might of his Spirit, the truth of his word,
his comfort in sorrow, his patience in pain,
the faith sure and steadfast that Jesus shall reign.

Robert B Y Scott 1899-
This may be sung to St Denio

ext © by Robert B. Y. Scott. Used by permission. Tune © by sons and daughters of
Healey Willan. Used by permission of Mary Willan Mason.

Next to appear was the tune ETERNAL LIGHT (86.886), in *The Book of Praise* (1918), reprinted in *The Book of Praise* (1972). It is not one of his best tunes—it hovers around the third of the scale overmuch and uses a rather repetitive rhythmic plan.

In 1925 he published *Four Processionals*, settings of "Hail thee, festival day" as used at St. Mary Magdalene's on Easter Day, Ascension Day, Whitsunday and Dedication Festival. These are actually two tunes, both of which do double duty. Easter and Ascension are paired and Whitsunday and Dedication. I have the greatest respect for the Vaughan Williams setting of these two words, but I find, in common with many people, that once one has sung the Willan it is hard to go back. Willan caught perfectly the splendor of the words and the majesty, so appropriate to processions on these days.

Five Hymn Tunes appeared in 1927, and contained what have proved to be his two best known hymn tunes, STELLA ORIENTIS (11 10.11 10), reprinted in several hymn books (the most recent being *The Book of Praise*), was written for, and is usually sung to, "Brightest and best of the sons of the morning." Possibly a little "hot-house" in flavor, it nevertheless sings well. ST. OSMUND (87.87.47) is generally considered Willan's best tune. It is available most recently in *The Hymn Book* and *Cantate Domino*, where, incidentally, it is wrongly described as a Solesmes melody arranged by Healey Willan. This is presumably an editorial slip—there is no question that it is an original tune. Though written for "Guide me, O thou great Redeemer," it is sometimes hard to dislodge CWM RHONDDA. It goes equally well to "Lord enthroned in heavenly splendour." It is a very simple, clean, diatonic tune and again

uses Willan's recipe—plenty of conjunct motion and a strong sense of climax in the last two lines. The other tunes in this collection are PRESENTATION (66.66.66), written for "Hail to the lord who comes" (reprinted in *The Book of Common Praise*, 1938) and ST. MICHAEL (10.66.10), written for "O God the Son eternal."

Another four tunes appeared in publication *Fauxbourdons and New Hymn Tunes* (1950). These have proved less popular, though HOLLAND ROAD (66.10D) is well worth a look, as is REX COELESTIS (66.84). The other two tunes are rather specialized. In particular FAITHFUL CROSS (87.87.87) is only useful for the Fortunatus hymn and really only fits into a liturgical service on Good Friday. HAEC DIES (87.87.88) was written for "Thou hallowed, chosen morning of praise."

In the *New St. Basil Hymnal* (1958) are HAIL MARY (669.669), reprinted in *Cantate Domino*, and a second tune with the name HAEC DIES (irregularly published separately by Oxford University Press (1960) in anthem form, was a tune MONTES ORIENTIS (11 11.11 11) for the words "From the Eastern mountains."

Eight more tunes exist in single form. Of the four that are published SPES MUNDI (11 10.11 10) appears in *The Hymn* (Oct. 1956). It was written for a Hymn Festival held in St. Paul's Cathedral, Buffalo on February 10th 1955, to a hymn (the HSA text by Georgia Harkness, "Hope of the world") which was a prize winner at the World Council of Churches Assembly in Evanston in 1954. It is a fairly successful attempt at long lines (which often prove so difficult) and has a melodic outline rather reminiscent of the old French Parochial tunes, which Willan greatly admired.

published to the words "O gracious Father, God of love" is the tune SPES ORBIS (887D) (Concordia, 1957).

Tunes existing in manuscript only are SCHOLA CANTORUM (88.88.88) written as the school song of St. George's College, Toronto, to the hymn "Lord God of hosts, within whose hand" by Laurence Housman, [TRAVELLERS BY LAND] (88.88.88) written for a parody of William Whiting's "Eternal Father, strong to save," [HALLOWED GROUND] (10 10.10 10. 8) and "Christ's Wounded Side" (98.98.98). Copies or originals of these tunes are deposited in the Healey Willan archives at the National Library of Canada in Ottawa.

It would be a distortion to finish without briefly mentioning some of the other areas in which Willan worked with hymn tunes. He was an ardent exponent of the fauxbourdon and there are numerous examples in print. He also produced many hymn tune arrangements, especially of plainsong melodies. There are a large number of chorale preludes for organ and several hymn anthems for use by less experienced choirs. He also published two articles on hymn playing, which, while not cutting any vastly new swath through the topic, are notable for their well expressed common sense. He had a large hand in the editing of *The Hymn Book for Children* (1962) and in the preface of *The Gloria' Hymnal* (1933) he is described as having supervised the editing of a large portion of the music. Similarly, the preface to *The St. Basil's Hymnal* (1918) pays tribute to his contribution.

Healey Willan was not a giant among hymn tune writers, but he did produce a few tunes that are greatly loved and will survive. He used hymn books well and he was always thoughtful of his congregation in his

work as an organist and choirmaster. More one could not ask.

Fred Kaan

(continued from page 230)

that are specifically American. I'm not just talking about cultures that live within the United States. You are well qualified to keep track of these, and they ought to become part of your hymnody. But beyond the borders of the United States a great deal of development and growth in hymn-writing and singing is going on in the most diverse countries. There is an unlimited treasure of material coming out which churches in the United States would benefit from. I have said in other places that no hymnbook committee nowadays ought to undertake its work without taking cognizance of *Cantate Domino*, for instance. And even that is only a sampling; there is more where that material came from. Hymnbook committees ought to be alert to that wealth and not be scared of using material that may at first appear remote, but actively look for it and introduce it. For centuries we have taken it for granted that people in former colonies should automatically sing Watts and Wesley to our tunes. We ought to be generous in the best non-patronizing sense of the word, and realize that what has come out of the Christian experience of men and women in other parts of the world, especially the Third World, is something that is now being offered to us. With the world shrinking all the time and the sense of nearness becoming more pronounced, we ought to put alongside our national hymnody, with its own cultural diversification, the international hymnody of the church universal. There's a greater opportunity for doing this now than we've ever had before.

A Late Primitive American Hymnal

Ellen Jane Porter



Ellen Jane Lorenz Porter, known church musician, author, composer, and clinician, lived in Dayton, Ohio. Her biographical sketch appeared in our July 1980 issue. She is author of *Glorious Hallelujah! The Story of the Campmeeting Spirit* (Abingdon Press, 1980).

There was a time, earlier in the century, when we thought all appearances of primitive American hymnals took place in the South: *Kentucky Harmony Supplement*, *Southern Harmony*, *Sacred Harp*, and (yes, southern too) *Missouri Harmony*. But more recently, we are thinking of Joshua Smith's *Divine Hymns* (words only), Ingalls' *Christian Harmony*, and Wyeth's *Repository Part Second*, all published in the Northeast before 1814, as the source of the southern ones. The two northern tunebooks shared with the southern ones certain primitive characteristics which disappeared in the North soon after this date, owing, probably, to the increasing invasion of that area by professionally trained musicians, and the increasing musical sophistication of the urban centers, which looked to Europe for their models. Lowell Mason, with his wide influence in the field of sacred music from the 1820s to the 1870s and even after his death, and with his dogmatic belief in what was "pure, correct, and elegant," was the leader in the North's discarding shape notes and other what we may call "primitive" forms of notation and musical style. Hymnals and tunebooks published in the North after the 1830s contained few of these primitive characteristics, and comparatively few of the folk hymns were retained in the official denominational hymnbooks and

hymnals.

Some of the smaller evangelical denominations, however, did include folk hymns in their hymnals, and informal songbooks of even the larger denominations also did, in varying proportions. Even these, however, employed "modern" notation.

But there was a little "primitive" volume, probably almost unknown by today's researchers, published in 1856 (c.1850) in Dayton, Ohio, by the United Brethren in Christ, a denomination which from the start encouraged the inclusion of folk hymns in its hymnals. The editor was W. R. Rhinehart, and the book, entitled *The American Church Harp*, is an enchanting little book (112 pages), written in shape notes and with the following notational style, which one identifies with much earlier tunebooks:

- a. It is in open score, with the alto in the tenor.
- b. The treble (soprano) and counter (alto) and sometimes the bass are given melodic parts, at the expense of the vertical harmonies.
- c. The vertical harmonies display many parallel fifths and octaves. The third is frequently omitted.
- d. The key signature is not repeated after the first system.

THE
AMERICAN
CHURCH HARP:

CONTAINING
A CHOICE SELECTION
OF
HYMNS AND TUNES,

COMPRISING
A VARIETY OF METRES,

WELL ADAPTED
TO ALL CHRISTIAN CHURCHES, SINGING SCHOOLS, AND
PRIVATE FAMILIES.

~~~~~  
BY W. R. RHINEHART,  
~~~~~

*"And the ransomed of the Lord shall return, and come to Zion, with songs
and everlasting joy upon their heads."—Isa. XLV. 10.*

GERMANTOWN, O:
PUBLISHED BY W. R. RHINEHART.

STEREOTYPED BY J. A. JAMES, CINCINNATI.

1848.

e. Instead of a conventional time signature, the primitive symbols for the "moods of time" are given, combining not only the beats per measure but also the tempo: **C** = four beats

per measure, 60 to the minute,
♠ = four beats to the measure, 90 to the minute,*
and
♭ = four beats per measure, 60 to the minute.

- f. The high range is typically early 19th-century; high A is frequently found. (It was probably due to Mason's influence that ranges were reduced.)
- g. Gathering notes (prolonged notes at the beginning of phrases) are found in earlier books, and are plentiful in *The American Church Harp*.
- h. There are evidences of oral transmission, such as the passing tones of PROTECTION (or FOUNDATION).
- i. There are no accidentals to be found in this collection. However, the compiler wanted the music sung. The result is that the folk modes are thus preserved—unlike many of the other northern songbooks, where editors routinely added sharps to seventh degrees to make the songs minor.

(See the tune KERSHAW, illustrated here, for examples of the primitive notation and part-writing listed above.)

It is not only the notation and the part-writing that makes this book akin to the well-known early southern tunebooks, but also the contents. The introduction includes some "General Remarks" which give instructions for good singing reminiscent of (though much briefer than) the usual Theoretical Introduction found in tunebooks both northern and southern, but seldom in hymnals. This one speaks of the ornamental quality of a proper accent, of the appropriateness of a sober mien in singing sacred music, and of the importance of singing softly. There is a passage here which is copied verbatim from several of the early southern tunebooks:

A cold or cough, all kinds of spirituous liquors, long fasting, &

KERSHAW. 8, 7, 8, 7, 4, 7.

C

KERSHAW.—Concluded.

able. He is will-ing, doubt no more,

PROTECTION. 4 lines 11's.

How firm a foun-dation, ye saints of the Lord, Is laid for your
faith in his excellent word; What more can he say than to you he hath
said, Who unto the Saviour for refuge have fled.

are destructive to the voice of one who is much in the practice of singing. A frequent use of spirituous liquors, will speedily ruin the best voice.

The object of the book is stated as "bringing the tide of singing back into its proper channel"—there has been "too much novel singing in some of our churches, affecting more the animal, than the spiritual part of man." (This sounds as if it were directed against the campmeeting songs, of which there are comparatively few in the book. But see the effervescent song FAREWELL, illustrated here. It is wonderfully "animal" in its spirit!)

Besides the few rousing campmeeting songs (THE CROSS AND CROWN, JUDGMENT SEAT, LOVELY MORNING, HAPPY MEETING, UNION BAND), there is a good number of the American folk hymns found especially in

the southern tunebooks. A brief comparison (though not all-inclusive because of the difference in tune titles which makes correlation difficult) of the contents of *The American Church Harp* with *The Southern Harmony*, 1835 edition, shows that *The American Church Harp* faces back to the first quarter of the century in its content and to a great extent, faces south. In some of the hymns compared, there are differences in the tune or the words, but those bearing an asterisk are identical in title, tune, and words to their counterparts in *The Southern Harmony*.

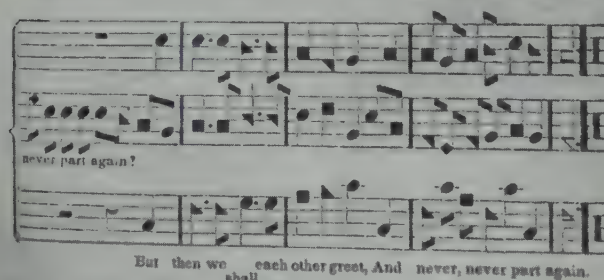
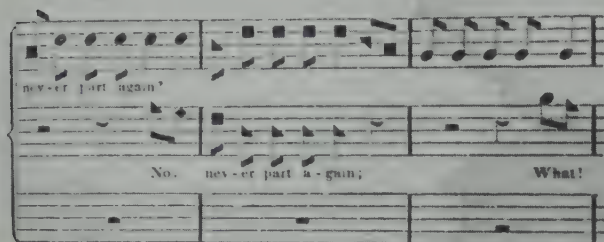
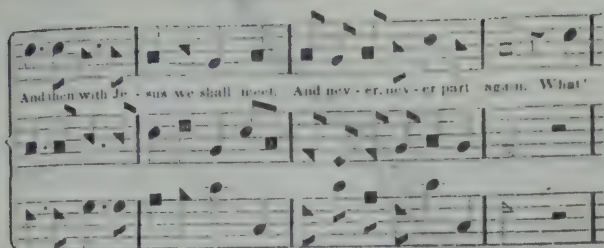
ALL IS WELL—ACH 70, SOH 306;²
AMERICA (Short Meter)—ACH 3
SOH 27;^{2,3,4}

*DUNLAP'S CREEK—ACH 49, SOH 276;^{3,5}

*EVENING SHADE—ACH 38, SOH 46;⁵

*FAIRFIELD—ACH 32, SOH 48;^{3,4}
GLASGOW—ACH 46, SOH 295;^{1,3,4}

FAREWELL:—8, 6, 8, 6, 8, 8, 8, 8, 6, 6, 6, 8, 8.



2. We may but meet a few times more,
Till we shall meet above,
Where pain and parting are no more,
Is that bright world of love.
We're marching, &c.

3. We shall with Christ, in Paradise,
To endless ages dwell:
Then let us pray, both night and day—
So now, dear friends, farewell.
We're marching, &c.

4. And when we meet in heaven above,
Where saints and angels dwell:
Well sing of his redeeming love,
And never say farewell.
We're marching, &c.

HAPPY LAND—ACH 84, SOH 89;²
NINETY-FIFTH—ACH 34, SOH 27;^{1,3}
NINETY-THIRD—ACH 57, SOH 7;^{1,3,4}
ENA—ACH 30, SOH 149;^{3,5}
MISSION—ACH 132, SOH 96;⁴ (an
interestingly bi-metered tune)
MORNING WORSHIP—ACH 134, SOH
235 (a variant of the ANGELS
HOVERING tune)
MOULDERING VINE—ACH 75, SOH
87;⁵

SALEM—ACH 24, SOH 53;³
THIS WORLD IS NOT MY HOME—ACH
137, SOH 293
*WATCHMAN—ACH 37, SOH 284;^{2,3}
WINTER—ACH 128, SOH 293
Notably, 26 of the folk tunes of
ACH are discussed by George Pullen
Jackson, though not quoted from
ACH, which he does not mention.

(continued on page 275)

Early Hymnists of Tennessee

David W. Music



David W. Music, until recently minister of music in Memphis, Tennessee, is now a music faculty member of California Baptist College, Riverside. His article on the origin of the hymn tune MANOAH appeared in the April 1980 issue.

The author wishes to acknowledge receipt of a grant from the American Philosophical Society which assisted him in compiling materials for this article.

The state of Tennessee is famous to the general populace as the home of Davy Crockett and the "Grand Ole Opry." To church musicians, who perhaps have little interest in coonskin caps and country music, however, the Volunteer State is well-known as an important center of hymn writing and publishing activity. Tennessee can boast of dozens of important contemporary hymn writers and literally hundreds of hymnals issued since the Civil War. Primarily, this volume of hymnic activity can be attributed to the fact that the city of Nashville is the center for several large denominational and independent religious publishing houses.

However, such has not always been the case. The first denominational publishing house to locate in Tennessee was that of the Methodist Episcopal Church, South, which moved to Nashville in 1854. Until the time of the Civil War the Volunteer State was considered something of a wilderness. The area around Nashville was long called "West Tennessee," while the area which is today known as West Tennessee was called the "Western Country."

Because of the rural nature of antebellum Tennessee, camp meetings found a ready home there. Most

of the hymnic activity of early Tennesseans was connected with these camp meetings or other revivalist emphases. Thus, the early hymn writers of Tennessee were almost exclusively Methodists and Baptists. Some of the hymns written by these early camp meeting writers have found their way into modern hymnals, but by and large the men and their works have been forgotten. The purpose of this article is to call attention to several of these hymn and tune writers and compilers and provide some new information concerning several of their contributions that have endured the test of time.

One of the earliest hymn writers associated with the state of Tennessee was JOHN ADAM GRANADE (1763-1807), whose reputation as a "shouting Methodist" earned him the nickname "The Wild Man of the Woods." Granade was born in North Carolina, but his itinerant school teaching led him into extensive travels in other states. He had been converted at age 13, but soon "backslided" and it was not until 1797 that he experienced a revival of religion and became a Methodist. He spent his later years preaching in camp meetings and teaching school in Wilkes County, Tennessee, where he died.

Granade's hymns immediately

ame popular on the camp-meeting circuit. Their lack of literary polish and occasional grammatical errors (e.g., "All ye that's seeking Jesus' e") did not deter the compilers of camp-meeting songbooks from theologizing them by the score, usually without Granade's name. Many of his texts were used in collections of American shape-note hymnody such as *The Southern Harmony* and *The Sacred Harp*. One of Granade's best-known hymns, "Sweet powers of redeeming love," was set to music by his fellow Wilson Countian William Moore and included in the composer's *Columbian Harmony* (1825). This text-tune combination quickly became popular and was the Granade piece found most often in oblong singing-school manuals. Other Granade texts that frequently appeared in shape-note collections were "Ye weary, heavy-laden souls" and "Come, all ye wand'ring mourners mourning pilgrims dear." In many hymnals the familiar text "Brethren, we have met to worship" attributed to a "George Atkins," whose identity has remained uncertain. Since the tune generally associated with "Brethren, we have met to worship" was written by William Moore, the Tennessee composer of MEET RIVERS, it would seem likely that the text was also by a Volunteer author. As a matter of fact, Tennessee records indicate that a Methodist minister named GEORGE ATKIN (?-1827) was active in the Knoxville area during the first quarter of the 19th century. In 1818 Atkin transferred from the Ohio to the Tennessee Conference and was appointed to the Knoxville Circuit. In addition to his activities as a preacher and school teacher he engaged in newspaper work. Two of Atkin's sermons were accorded the honor of

being printed.

In 1826 Atkin was appointed to preach at "Abingdon Town," but he died the following year. "Brethren, we have met to worship," the hymn by which he is remembered, is one of the few camp-meeting texts found in modern hymnals.

Another Methodist "one-hymn man" of early Tennessee was JAMES AXLEY (?-1838), a member of the Holston Conference. Axley's hymn "Though sinners would vex me" appeared in Southern shape-note collections set to a tune titled "Rev. James Axley's Song," which was perhaps of his own composition.

The Methodists were not the only denomination in early Tennessee to be concerned with hymnody. In fact, the earliest hymnal published by a Tennessean seems to have been the Baptist minister and school teacher STARKE DUPUY's (?-?) *Hymns and Spiritual Songs* (Louisville, KY, 1812). This songbook gained immediate popularity, mainly among the Baptists, and reached its 22nd edition in 1841; a revised version was published by J. M. Peck in 1843. The 1825 edition of the book was published at Nashville, by which time Dupuy was living in Tennessee. During this period he taught school and was pastor of the Middle Fork Baptist Church in Fayette County. Dupuy's hymnal was in use at the Pigeon Creek Primitive Baptist Church in Illinois where Abraham Lincoln was an occasional attender.

SAMUEL DOUTHIT (1777-1852), like J. A. Granade, was born in North Carolina, but settled in Tennessee. In addition to his activities as a Methodist circuit rider he was a medical doctor. Douthit's sole claim to hymnic fame was his camp-meeting songbook, *The Zion Traveller* (Madison-

ville, TN, 1835), which does not seem to have reached a second edition.

Another Tennessee hymnal published in 1835 was *The United Baptist Selection of Psalms, Hymns, and Spiritual Songs*. Published anonymously, the compiler was identified only as a "Member of the United Baptist Church in Nashville, Tennessee."

Four years later, "A Minister of the Gospel" published another camp-meeting book, *The Union Songster* (Madisonville, 1839). The inclusion of a hymn titled "*Freedom of the Human Will*," which expressed the freewill doctrine in no uncertain terms, suggests that the book was put together by a Methodist. Many texts found in this book were also used in the southern shape-note tunebooks.

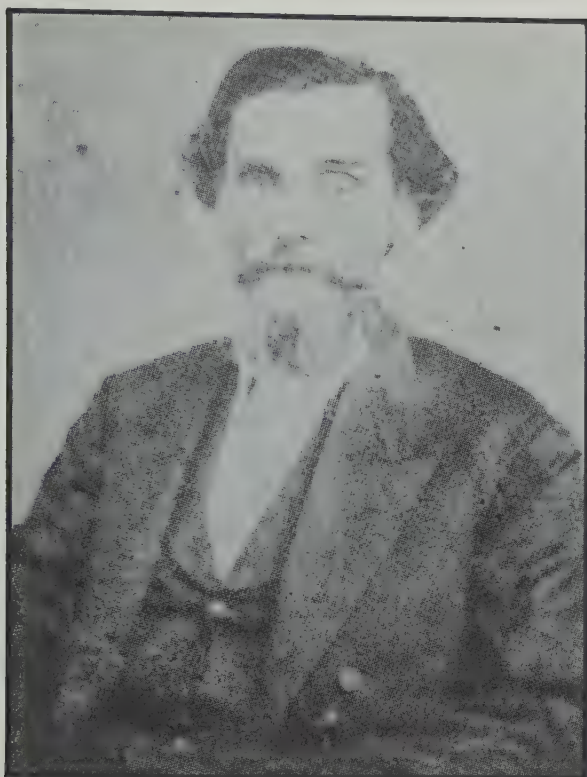
The interest of Tennessee Methodists in writing and publishing camp-meeting hymns continued until well into the 1840s. In 1846 a Methodist preacher named FOUNTAIN E. PITTS (?-1874) published *Zion's Harp* at Nashville, which he billed as "a choice selection of the richest sacred songs, not found in the Methodist Hymn Book, and many never before published, with several original pieces." Though born in Kentucky, Pitts seems to have spent most of his life in middle Tennessee. He became an elder in the Tennessee Conference in 1828.

Pitts' songbook included the usual camp-meeting fare, along with some interesting oddities. Among the latter was a parody of the Star-Spangled Banner, "O Say, Can You See by the Truth's Holy Light." *Zion's Harp* was one of the few early Tennessee hymnals to include tune suggestions. Forty-four tunes were named, including the popular folk melodies BABYLONIAN CAPTIVITY, ALL IS WELL,

and DUANE STREET. The hymn "What's this that steals upon [the] frame," titled ALL IS WELL, was so titled "Dying Words of the Beloved Bishop M'Kendree," this probably being the source for the attribution of the hymn in some later books as "Bishop McKenzie." This does not, however, mean that McKendree wrote the hymn, but merely that he uttered the words "All is well" just before he died (cf. O. P. Fitzgerald, *Centenary Cameos*, Nashville, 1892, 177). A second edition of *Zion's Harp* was published at Nashville in 1852 and a third at Louisville, Kentucky, in 1852.

Like many other Tennessee hymnists, J. M. D. CATES (1815-1883) was born in North Carolina. He moved to Tennessee in 1834 and subsequently to Alabama and Mississippi, where he taught school until the death of his wife. He returned to Tennessee in 1841, and in 1847 became pastor of the Baptist church in Marion, which he served until his death. Cates was a frequent contributor to religious periodicals and edited the *Baptist Messenger* (a newspaper) for seven years. He published three hymnals, two of which appeared before the Civil War: *The Companion* (Nashville, 1846) and *The Baptist Companion* (Nashville, ca. 1855). These books seem to have been quite popular in the rural areas of Tennessee.

During the 19th century the Southern Baptist Convention was rocked by the so-called "Landmark controversy." The Landmarkers contended that the only "true" churches were Baptist churches; therefore, communion should be restricted to members of a local Baptist church and the practice of trading pulpits with ministers of other denominations should be stopped. The founder a



J. M. D. Cates, 1815-1887

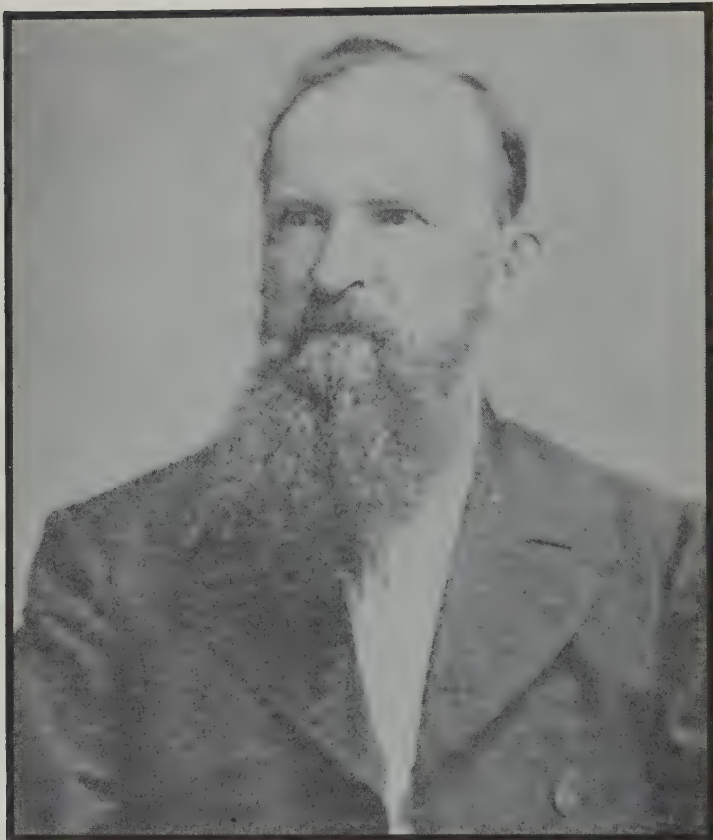
chief leader of the Landmark movement, J. R. GRAVES (1820-1893), was a Tennessean (born in Vermont; moved to Tennessee in 1845) who, with J. M. PENDLETON (1811-1891), edited and published *The Southern Psalmist* (Nashville, 1858). This book was of a somewhat "higher class" than most Baptist hymnals of the time, but still included some of the familiar folk hymns. Through the influence of Graves (see next page) and Pendleton this hymnal was probably read widely among the Landmark Baptists. It contained one hymn by Graves.

One of the better-known hymn writers associated with the state of Tennessee was THOMAS O. SUMMERS (1812-1882), editor of the 1847 Southern Methodist hymnal, as well as other hymnic works. Summers

lived in Tennessee only from 1855 through the first part of the Civil War, and most of his hymnic work was done before he moved to the Volunteer State.

The story of early Tennessee hymnody would not be complete without some mention of the tune composers who lived and worked in the state. Most of these composers worked in the shape-note idiom, setting their tunes to the folkish texts of men such as Granade and Atkin.

The first tunebook compiled in Tennessee was ALEXANDER JOHNSON's (1791-1832) *Tennessee Harmony* (Cincinnati, 1818). Johnson seems to have been the first to print the famous folk-tune CAPTAIN KIDD in the form in which it became popular. Another popular tune by Johnson



• J. R. Graves, 1820-1893

was NASHVILLE, which, however, did not appear until the second edition of the *Tennessee Harmony* (1821). The *Tennessee Harmony* reached a third edition in 1824.

ALLEN D. CARDEN (1792-1859), compiler of the famous *Missouri Harmony* (1820 and later eds.), was, like Johnson, a resident of middle Tennessee. In addition to his more famous book he compiled *The Western Harmony* (Nashville, 1824) and *The United States Harmony*, 1829).

WILLIAM MOORE (?-?) and his *Columbian Harmony* (Cincinnati, 1825) have already been mentioned, as have his tunes SWEET RIVERS and HOLY MANNA. Moore was a resident of Wilson County.

Two other compilers of tunebooks in four-shape notation were WILLIAM CALDWELL (c. 1765-1840?) and JOHN B. JACKSON (1793-c. 1850), compilers of *The Union Harmony* (Maryville, 1837) and *Knoxville Harmony* (Maryville, 1838) respectively. Both men lived in the eastern part of the state. Other famous composers of Tennessee include ROBERT BOYD, REUBIN MONDAY (MUNDAY), JOHN MARTIN, and M. ATCHLEY.

At least four Tennesseans engaged in the publication of tunebooks using some sort of seven-shape notation: ANDREW W. JOHNSON (?-?) was a resident of Cornersville in Marshall

ounty. His *The Western Psalmodist* as published at Nashville in 1853. WILLIAM B. GILLHAM (?-?), pastor of the First Cumberland Presbyterian Church in Columbia, compiled a book titled *The Aeolian Lyrist* (Cincinnati, 1854). M. L. and W. H. SWAN (?-?) were east Tennesseans who issued the *Harp of Columbia* in 1848. This book became quite popular, reaching a seventh edition in 1855. After the Civil War the Swans issued their *New Harp of Columbia* which is still in use among the shape-note singers of East Tennessee.

Another composer of hymn tunes who was active in early Tennessee was L. C. EVERETT (1818-1867), editor of *The Wesleyan Hymn and Tune Book* (Nashville, 1859). With his brother, ASA B. EVERETT (1828-1875), he travelled extensively in the Volunteer State teaching music classes. Asa became famous as the composer of the tune for Mary B. C. Wade's "Footsteps of Jesus." However, Asa's tune was not written until after the Civil War.

The early hymn and tune writers of Tennessee were mainly unlearned men who were writing for an unlearned frontier population. Nevertheless, they made a number of contributions to the body of hymnody that have endured to the present day. A glance at the *Baptist Hymnal* (Nashville, 1975), to cite only one example, reveals at least one text and no tunes by antebellum Ten-

nesseans: "Brethren, We Have Met to Worship" (text by George Atkin), HOLY MANNA (tune by William Moore), and SALVATION (tune attributed to Robert Boyd in Ananias Davisson's 1816 *Kentucky Harmony*). Thus, though the Volunteer State did not produce a single hymnist of national or international fame until after the Civil War, the work of these frontier American writers and compilers has not been and should not be forgotten.

Bibliographical Note

The information contained in this article was taken from a variety of sources. However, the following works proved to be particularly useful:

Joseph H. Borum, *Biographical Sketches of Tennessee, Baptist Ministers* (Memphis, 1880).

J. J. Burnett, *Sketches of Tennessee's Pioneer Baptist Preachers* (Nashville, 1919).

Check List of Tennessee Imprints, 1841-1850 (Nashville, 1941).

George Pullen Jackson, *White Spirituals in the Southern Uplands* (Hatboro, PA, 1964; reprint of 1933 ed.).

List of Tennessee Imprints, 1793-1840 (Nashville, 1941).

John B. M'Ferrin, *History of Methodism in Tennessee* (Nashville, 1872).

R. N. Price, *Holston Methodism* (Nashville, 1904-1912).

Mark Your Calendar!

The 1981 HSA National Convocation, the first to be held in the West, will be at Loyola Marymount University in Los Angeles, June 9-11 (Tuesday morning through Thursday noon).

Hymnody of the Assemblies of God

Don R. Tanner



Don R. Tanner is a professor of music education at Texas Tech University, Lubbock. He serves in the music ministry of the Assemblies of God. This article is based on his dissertation, "An Analysis of Assemblies of God Hymnology" (Ph.D., music education, University of Minnesota, 1974).

Hymnody has been an important component of the worship practices of the Assemblies of God denomination. However, little has been written about its music either by the critics of the denomination or by the denomination itself. Although many isolated comments regarding music are to be found in the records of the denomination, they do not reflect any systematic treatment. The preserved comments most often emanated from efforts of leaders to illustrate favored theological positions.

Formally organized April 2-12, 1914 in Hot Springs, Arkansas, at the First General Council of the Assemblies of God, the Assemblies of God denomination was the offspring of religious revival. Present at this first organizational meeting were members of various established denominations (Congregational, Baptist, Methodist, Presbyterian, etc.), unified in their belief in non-conformity to any single polity. Though the denomination was not founded until 1914, its roots can be traced back to 1906 to the Azusa Street Mission in Los Angeles.

At the Azusa Street Mission, freshness, spontaneity and rejection of form were championed.¹ These emphases were adopted by the fledgling denomination. The formal order of worship of mainline denominations, including their stress on the

sacramental elements of religion and their hymnbooks, was abandoned. There were no choirs and no advertising. No offerings were taken. There was not even a specific person designated to direct congregational singing—anyone might start a song, then all joined in.² Spontaneity was stressed to the point that in some congregations even the hymns were not selected in advance.

The birth of the new denomination in the midst of revival was another factor in determining its worship practices, particularly in hymnody. The gospel song, a favored musical form of evangelists since the days of Moody and Sankey, was early recognized as an important vehicle for effecting the spontaneity and simplicity of religious expression so much desired by the founders of the new denomination. It became the central mode of musical expression in most Assemblies of God and, along with the personal testimony, helped to maintain the emotional fervor reached in the days of revival.

Ethnic groups were an additional factor in determining the worship practices of Assembly churches. In Minneapolis, where there was a strong Scandinavian settlement, Scandinavian "stringed band" accompanied congregational singing as well as solos and duets.³ Amer-

the Welsh, known for their deeply emotional enthusiasm for singing, services were characterized by hour-long singing of Welsh hymns in harmony, a decline in the role of the sermon, prayer in concert by the congregation, and an emphasis on the Holy Spirit. Other European groups put the emphasis on singing and playing excessive and placed more importance on the sermon.

The variety of denominations from which the early leaders of the Assembly movement came was undoubtedly a factor which influenced the diverse worship practices in individual churches. Probably the group exerting the greatest influence was the Holiness (Pentecostal Holiness Church, Church of God, and Christian and Missionary Alliance).⁴ People who longed for direct prayer and a simplification of faith in the form of a spontaneous and personal relationship with Christ often found that in Pentecostal worship. The selection and type of songs and choruses sung were borrowed from Holiness groups. The fervent singing of rhythmic songs by the congregation characteristic of the American Pentecostal movement in the early 1900s became widespread in Assembly churches.

Since the early churches were composed of members from differing theological backgrounds, the songs that were used did not always agree with the theology of the denomination. For example, many Assemblies of God congregations sang a chorus expressing a post-millennial view contrary to the doctrine of the denomination:

*It shall flow like a river
It shall fall like the rain
It shall rise like the dawning in glory o'er
the land*

*And the knowledge of the Lord shall fill
all the earth*

When the Spirit of the Lord shall fall.

In terms of typology, the song "On Jordan's stormy banks" implies that Jordan is a type of death and Canaan is a type of Heaven. The denomination would interpret Canaan as the promise of the Spirit-filled life. Other hymns imply that the infilling of the Spirit is simultaneous with regeneration, a position contrary to the doctrine of the Assemblies of God.

In the early years of the denomination words-only songbooks were primarily used.⁵ Melodies were often supplied by visiting evangelists. Priority was given to foreign missions and evangelism over the development of materials and programs in music. As a result, paperback songbooks produced by individuals and independent publishers⁶ were most often used by the congregations until the publication of the first Assembly songbook in 1930. Even after this publication, many churches had grown so fond of various songbooks that they were retained.

The musical repertory⁷ of the Assemblies reflects the extensive use of these non-denominational songbooks. Ina Duley Ogdon's "Brighten the corner where you are," published by the Rodeheaver Hall-Mack Company at Winona Lake, Indiana, quickly became a part of the Assembly experience. Rodeheaver, cognizant of the wide use of a variety of musical instruments in the Assemblies, was also one of the first to produce orchestrated music for frequently used congregational songs.

Of the singing in early Assemblies of God, Goss wrote: "It was generally not the conventional church-hymn singing of that era. . . . It could have been most aptly described . . . as a 'joyful sound.' . . . without it the

movement could never have made the quick inroads into hearts that it did."⁸

In 1923 the General Council passed a resolution to appoint a committee to arrange for publication of a songbook. Resulting from this action was the publication in 1930 by the Assemblies of God headquarters in Springfield, Missouri of the first official songbook, *Spiritual Songs*, a paperback volume compiled by Arthur Graves (1902-1973),⁹ providing songs of revival, salvation, healing and experience. By this time, however, many of the congregations had become attached to the various songbooks published by individuals and independent publishers and were unwilling to change. Many of the congregations held zealously to the chorus-type singing characteristic of the early days of the denomination.¹⁰ A year after the appearance of *Spiritual Songs*, a similar songbook, *Evangel Songs*, was published for use in camp meetings, revival services, and small groups. 1931 General Council Minutes reveal that over 90,000 copies of *Spiritual Songs* were printed in less than two years, and 40,000 copies of *Evangel Songs* were printed by September 1931.

Although the early musical expressions in the worship services placed strong emphasis on spontaneity or the "leading of the Spirit," a more formalized pattern of worship began to emerge quite early. Prior to World War II, the Assemblies' services were usually relatively free from organized worship patterns. By 1932 a shift in the musical attitudes of some Assembly members was becoming apparent. In that year in Newark, New Jersey, an Assemblies of God evangelist, Hattie Hammon, used Reginald Heber's "Holy, holy, holy," as the theme song during her revival. Other similar

examples of the use of main-line hymns by Assemblies are recorded in various histories of the denomination. This shift toward the use of traditional hymns is reflected in the first hard cover songbook published by the denomination, *Songs of Praise* (1935). Though still drawing heavily from the Holiness movement, *Songs of Praise*, using the format of the earlier paperback, *Spiritual Songs*, included 19 main-line Protestant hymns among its 328 entries. A year later the growing concern among some congregations concerning the soundness of the practice of using primarily choruses and gospel songs in the services found its way into print. Donald Gee, concerned that music not employed solely to stir the emotions warned in *The Pentecostal Evangel* (May 22, 1936) that "danger . . . lurks in the catchy and popular chorus." *Songs of Praise* was to remain the denominational hymnal until the publication of a very similar hymnal in 1948, *Assembly Songs*. In the interim between these hymnals, the denomination published another small paperback in 1941.

In addition to the songbooks published by the denominational press, two men affiliated with the Assemblies of God were especially active in this area.

Ira F. Stanphill, one of the most prolific and enduring of Assembly underwriters, published in 1939 *Hymntime Harmonies*, a collection of songs written entirely by him, many of them during public appearances. Together with John T. Benson, he compiled *Heart Warming Songs*, published in 1956 by Hymntime Publisher, West Palm Beach, Florida. Stanphill's compositions are included in two other songbooks: *Melodies of Praise* (Springfield, Missouri: Gospel Publishing House, 1957) and *Glorious*



Ira F. Stanphill, 1914-

raise by the same publisher in 1969. Some well-known songs by Stanphill are "I know who holds tomorrow" (c. 1950), "Mansion over the hilltop" (c. 1945), "A crown of thorns" (c. 1952), "We'll talk it over" (c. 1949), and "Room at the cross for you" (c. 1946). Phil Kerr, also influential in the nomination, published various books of his own songs, such as *Gospel Music* (1937, 1938, 1939, 1940) and *Phil Kerr's Gospel Songs* (1st edition, 1936 through the 17th in 1953). Gospel Music Publishers of Glendale, California, published all of Kerr's songs.

The trend that began in the 30s toward the use of hymns in services continued throughout the 40s. No longer could one distinguish an Assembly of God from other churches simply by its musical practices. Preachers within the church became more critical of the musical practices of fellow believers. *The Penitential Evangel* carried an article "Jazz at Church," March 4, 1950) by A. Brown which voiced concern over the lightness and irreverence of music and criticized songs that were

shallow and did not nourish the finer sensibilities of individuals.

In 1956, 33 years after the decision of the General Council to appoint a songbook committee, the Assemblies of God established a National Music Division at its headquarters in Springfield, Missouri and appointed Edwin Anderson as music editor. Under Anderson's leadership a new songbook and a companion orchestration book were compiled (1957), a music survey was conducted (1958), the First National Music Conference was held (1959), a General Council Music Committee was appointed, and a Music Ministry Bureau was established (1964).¹¹

In 1957 *Melodies of Praise*, compiled by Anderson, replaced *Assembly Songs* as the official hymnal. Although still predominantly gospel-song oriented, it did include selections suitable for vocal solos and ensembles. 210 of the entries were orchestrated, the orchestrations being direct transcriptions rather than embellishments, a valuable feature because of the extensive use of instruments in services.

Published in round and shaped notes, *Melodies of Praise* soon sold over a million copies. A smaller but comparable edition was published in 1961 under the title *Gospel Melodies*.

The 60s saw the trend continuing toward the use of more hymns from Protestant traditions. There was great interest in a hymnal which would make available to the constituents the great hymns of the church for use in worship and in teaching doctrine. Pastors and musicians expressed the need for more devotional music. Churches began to hire ministers of music and set up music programs for the entire church including graded choirs and instrumental ensembles.

Hymns of Glorious Praise (1969) marked the denomination's first real attempt to prepare an official hymnal. Whereas former songbooks had been compiled by small committees, the new hymnal was the product of four major committees: Content and Index, Words and Theology, Hymn-Tunes, and Responsive Readings. This hymnal contained 504 entries, 31% being retained from *Spiritual Songs* (1930). The greatest percentage of retention was in the category of Christian Doctrine, comprising 14.4% of the total. Christian Doctrine also had the greatest percentage of additions (24.4% of the total number of entries). General Worship and Praise followed with 15.7%, slightly more than the category of Jesus Christ with 13.4%.¹² These categories, although not mutually exclusive, were established by the subcommittee on Content and Index when the hymnal was being prepared.

In comparison with the first official publication in 1930, the recent hymnal placed decidedly more thematic emphasis on the categories of Christian Doctrine, Jesus Christ, and General Praise and Worship. Although still used extensively in As-

semblies, testimonial songs, solo songs, and choruses received emphasis in this hymnal. The emphasis was placed on subject songs centered around the individual's personal testimony. Few entries were included on subject the hereafter and the Second Coming of Christ.

A comparison of *Hymns of Glorious Praise* to main-line hymnals will confirm that the Assemblies as a group have indeed moved closer to main-line Protestantism in their practical hymnody. However, since each congregation is a sovereign body having the prerogative to establish its own musical practice, each selects its own hymnal or songbook. Although random sampling of Assemblies would reveal a great variety of musical practices, there is a greater number of hymns used in common with main-line denominations. Gospel songs, however, are still central in the hymnody of most Assemblies of God. Though it has been tempered by movements toward musical unification, the spontaneity and simplicity which the founders so zealously sought has been retained in the singing of choruses and of songs with revivalistic emphasis.

Footnotes

¹Klaude Kendrick, *The Promise Fulfilled: A History of the Modern Pentecostal Movement* (Springfield, Missouri: Gospel Publishing House, 1961).

²E. S. Williams, "A Singing Church," *The Pentecostal Evangel* (May 17, 1930).

³Frank J. Lindquist, interview, Minneapolis, Minnesota, 1973. Dr. Lindquist was founder and president of North Central Bible College, Minneapolis. He served as pastor of Minneapolis Gateway Tabernacle for 45 years.

⁴Charles W. H. Scott, interview, Sun City, Arizona, 1973. The Rev. Scott served the denomination many years as Assistant General Superintendent. Prior to this position he served as a pastor in various churches.

⁵C. M. Ward, interview, Santa Cruz, California, 1973. Dr. Ward served as pastor of Assemblies of God churches in his early ministry. He served as superintendent of churches in his early ministry.

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Hymns in Periodical Literature

Austin C. Lovelace



Austin C. Lovelace is minister of music of the Wellshire Presbyterian Church, Denver, Colorado. He is well known as a church music author, composer, and clinician. Recently he became chairman of the Hymn Promotion Committee of the Hymn Society. This is the last of Dr. Lovelace's four Hymns in Periodical Literature columns.

Paul Schilling, "God and Suffering in Christian Hymnody." *Religion and Life*, Autumn 1979, 323-336.

A theologian at Andover Newton Theological Seminary takes a penetrating look at the hymns in the 1974 *Hymnal of the United Church of Christ* to see how the problems of evil and suffering are treated. His thesis is that the hymnal is a resource for worship, but also an instrument for teaching basic beliefs which are true to belief and experience. While admitting that no hymn can solve what the book of hymns tried to do, there is cause to be concerned about the choice of some hymns which can be means of propagating error, or of suggesting that the things supposedly believed are not really matter. An important article for both ministers and musicians.

Hugh T. McElrath, "Hymnody Among Southern Baptists." *The American Organist*, May 1980, 19.

The second article in a continuing series about denominational hymnody in North America presents a thoughtful, factual, and sympathetic presentation of the roots of Southern Baptist hymn singing. It recognizes the wide use of "gospel songs," but points to the growing use of a wider ecumenical hymnody in many larger churches.

Richard C. Whittington, "Hymnody in the Presbyterian Church." *The American Organist*, June 1980, 18.

A Presbyterian minister looks at the three basic hymnals (*The Hymnal*, 1933, *The Hymnbook*, 1955, and *The Worshipbook* 1972) in common usage among Presbyterians, and admits that no one book is really adequate. He makes a plea for evaluating our needs for today as a prelude to future collections.

Irene V. Jackson, "Music Among Blacks in the Episcopal Church: Some Preliminary Considerations." *Historical Magazine of the Protestant Episcopal Church*, March 1980, 21-35.

The author calls for further research into the use of spirituals, hymns, and psalms in mainline black Protestant churches, since most work has been done in independent denominations. Tracing hymn singing in the first black Episcopal church in Philadelphia down to the present day, contributions of important individuals are noted, references given regarding styles of singing and performance practices, and an intriguing suggestion that possibly "Let us break bread together" may have originated as an Episcopalian communion expression.

Jan Shriver, "Hymn Study in the Church School." *Choristers Guild Letters*, May 1980, 175.

The story of a director who turned a problem into an opportunity to teach children hymns by a variety of methods, providing a good illustration of how hymns taught in church school may be related to worship.

Jim Beal and Wayne Rice, "Hymns for Special People on Special Occasions." *The Wittenberg Door*, No. 52 (December 1979-January 1980), 9.

A tongue in cheek list of hymns not to be found in the usual topical index—a goldmine of atrocious choices such as Hymns for Cannibals: "Servant of God, well done," and Hymn for Someone in a Baskin-Robbins Ice Cream Store: "O for a thousand tongues." Lots of fun, and may trigger some more originals when the list is read in toto.

Robin A. Leaver, "Olney Hymns 1779," *Churchman* 93, 4 (1979), 327-342; and 94, 1 (1980), 58-66.

In two scholarly but eminently readable articles, a British librarian and minister traces the origins of the hymns which make up the "Olney Hymns," the format, and the various categories of material. Dates and

places of 50 reprints are given. In a second article the reader gains insight into how the hymns were picked up by other editors and spread in usage through England, America, and to other countries through translations. There is a background information as to type of tunes to which the texts were sung. A total of 121 footnotes for two articles indicates the research which lies back of two well written accounts of a most important hymn in the Anglican evangelical movement.

Christopher L. Webber, "Preaching and Poetry." *The Living Church*, 180, No. 23, June 8, 1980, 10-12.

The pastor of Christ Church, Bronxville, N.Y., makes a plea for ministers to write hymns as a means of sharpening their use of words in preaching as well. His thesis is that the great hymnwriters (and preachers) of the past were successful because in writing poems they learned the value of words and how to use them to maximum effect. That preaching was a result of their poetry is not the reverse. Paraphrasing Scripture and writing haiku are valuable in developing clarity and concentration of thought.

Assemblies of God

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for "Revivaltime" broadcast for over 25 years. He most recently served as president of Bethany College, one of the Assemblies of God colleges.

⁶Mrs. Arthur Berg, interview, Springfield, Missouri, 1973. Mrs. Berg recalls the use of the songbook *Pentecostal Power*, edited by R. E. Winsett (Dayton, TN: R. E. Winsett, ca. 1934). Mrs. Berg has been active in the development of music and Christian education. Her husband, the Rev. Arthur Berg, served as pastor in Sioux Falls, South Dakota for over 20 years.

⁷The Christian Witness Company, an independent publisher in Chicago, published in 1910 a songbook edited by B. Carradine, C. J. Flower, William J. Kirkpatrick and H. L. Gilmour entitled *Best of All*, from which many songs were used about 1920 in Chicago and other midwestern localities.

⁸Ethel Goss, *The Winds of God* (New York: Comet Press, 1958).

⁹Arthur Graves was an ordained minister with the Assemblies of God. He served churches in Illinois; Houston, Texas; and Norfolk, Virginia. He was business manager of Central Bible College, the president of Southeastern College of the Assemblies of God.

¹⁰Lindquist referred to two of the choruses around 1915: "Eternal rest" by O. M. Knudson and "We'll understand it better" by the black Methodist minister in Philadelphia, Charles A. Tindley (1933).

¹¹Darrel Keith Johnson, "A Study of Present Music Practices in the Assemblies of God." (M. Church Music, University of Southern California, 1972).

¹²Donald Ray Tanner, "An Analysis of Assemblies of God Hymnology." 258p. (Ph.D., Music Education, University of Minnesota, 1974); LC 75-2155; XXXV, 8, 5082-A.

How to Improve Congregational Singing Minister—Musician— Hymn Singing

Series of Four Articles by
James Rawlings Sydnor



James R. Sydnor, a widely respected leader in church music, is retired from the faculty of the School of Christian Education and Union Theological Seminary, Richmond, Virginia. He is writing a basic hymnology text for use with church congregations, a project jointly sponsored by the American Guild of Organists and the Hymn Society of America.

The partnership of minister and musician is the most powerful agent in the development of congregational singing. Together they can plan short and long range programs for congregational instruction and singing. The ideas and projects set forth in the preceding three articles can furnish guidelines for this collaboration.¹

Each of these congregational leaders, however, has particular responsibilities and opportunities. It is the purpose of this final article to outline some of these responsibilities.

To the Minister

Your enthusiasm for hymns and your singing will enrich the worship and daily life of your entire congregation. Your effectiveness as an enabler of hymn singing does not depend necessarily on your musical talent or training, though these help insofar as you have them.

Hymn appreciation. One way to increase your appreciation of hymns is to make a habit of reading one in your daily devotions. The hymns of Thomas Ken, Charles Wesley, and Isaac Watts are classics and a good starting place. And, if your hymnal has been published recently, be sure to read hymns by contemporary authors

such as Fred Kaan, Brian Wren, and Frederick Pratt Green. Follow the custom of Phillips Brooks or Dietrich Bonhoeffer, and memorize hymns. Ken's morning hymn "Awake, my soul, and with the sun" and his evening hymn "All praise to Thee, my God, this night" and Neumark's "If thou but suffer God to guide thee" are samples. This absorption of the spiritual essence of hymns will give strength to your liturgical and pastoral ministry.

Hymn knowledge. Obviously your first need is to understand the structure and to know the contents of your hymnal. The preface, the indexes, the table of contents and the page format are tools for intelligent use of this book of praise. You and your musician (and perhaps some invited friends) could begin a systematic exploration of the entire book so that you become acquainted with all of the hymns of exceptional quality. We will say more about this enterprise below when we are discussing choice of hymns.

If your hymnal has a handbook or companion with information about each hymn text and tune, establish the habit of reading the story behind the several hymns you choose for each Sunday. A minister friend of mine who had this custom told me that he had acquired a large body of

interesting hymnic information over a three-year span. If you do not have a denominational hymnal handbook, I suggest that you purchase Ronander and Porter's *Guide to the Pilgrim Hymnal* (United Church Press). If you have time for further reading on this aspect of your responsibilities, purchase or borrow *Key Words in Church Music*, edited by Carl Schalk (Concordia Publishing House, 1978). In addition to general information about church music, there are excellent concise essays on many aspects of hymnody, including carols, metrical psalmody, the practice of alternation singing, plus a brief history of hymnody. Although this volume was written primarily for Lutheran readers, it will inform leaders in many denominations.

Choice of Hymns. The chances are that your hymnal contains 500-600 hymns. If your congregation sings as many as 125 of these in the course of a year, it is exceptional. Since the responsibility for choice of hymns rests usually with the minister, which 125 (more or less) will you select?² There are many criteria: among them, familiarity, quality, appropriateness for the moment in the service and the Sunday in the church year.

In a more particular way ministers face the same problem in hymn choice that hymnal editors face in selecting approximately 600 hymns out of a reservoir of over a half million Christian hymns. The music editors of the *Pilgrim Hymnal* (Ethel and Hugh Porter) express the problem in the Music Preface (p. vii): "An editor learns in working on a hymnal how many factors influence the final choice of words and music, how many differing demands and tastes of the congregation have to be satisfied, how mighty a force 'association' is in the hymns we know and love to sing.

At the same time he becomes more aware of the vast riches in hymnody and of the scant use made of the treasures by ministers, church musicians, and congregations. He knows that the substitution of a new hymn for an old one can contribute to the enrichment of corporate worship only if those responsible for its selection will explore its contents with an open, receptive mind, seeking to find not only their 'old favorites' but also to discover and learn to appreciate fine tunes hitherto unfamiliar to them."

How can hymn excellence be defined? It would take a large chapter to begin an explanation. As Peter Scholes wrote, "Time is the Court of Last Appeal in matters of artistic taste and quality, and one has to wait for its verdicts."³ There are texts and tunes which are generally acknowledged masterpieces—hymns like "O God our help in ages past," "A mighty fortress is our God," and "Let all mortal flesh keep silent."

Texts are usually judged on the basis of the following qualities: spiritual reality, scriptural fidelity, poetic beauty and craftsmanship. The music is judged on the inspired and felicitous combination of melody, harmony, rhythm and form. For a provocative discussion of hymn quality, read in Routley's *Church Music and the Christian Faith* (Agassiz, 1978) Chapter 11 "Good and Bad Music" and chapter 12 "Good and Bad Music Making."

One way to discover in your own hymnal the selections worthy of introduction to your people is to compare its index with the list of "Hymns and Tunes Recommended for Ecumenical Use," published in *Hymn* (October, 1977).⁴ The inclusion of a hymn in this list does not, *facto*, guarantee its excellence. It does

can, however, that editors of varied church traditions believed it had sufficient worth for inclusion in their hymnal. It is significant to note that the *Lutheran Book of Worship* (1978) has an asterisk by each title in its first index which appears also in the lectionary list mentioned above. Article #3 of this series describes methods of introducing unfamiliar hymns.

In selecting hymns for a particular service of public worship, ministers in a liturgical church (e.g. Episcopal or Lutheran) will find guidance in a hymnal index for *de tempore* hymns (hymns proper for a particular Sunday or festival in the church year). For example, the list of "Hymns for the Church Year" in the *Ministers Desk Edition of the Lutheran Book of Worship* (p.470). A Presbyterian hymn list is published in the journal *Reformed Liturgy and Music*. These hymns are related to the three-year lectionary.

In the liturgically "free" churches, the minister usually selects an opening metrical psalm or hymn of adoration and praise. Frequently the second hymn is preparation for or related to the sermon and the final hymn is often a hymn of dedication and resolve for Christian living. The scriptural and topical indexes in many hymnals are aids to intelligent hymn choices.

The overriding principle in hymn selection is that the hymn should capture and express the thoughts and feelings of the congregation at that moment in the action of the liturgy. In Holy Communion, consider using metrical psalms or hymns sung by choir and congregation and listed in the bulletin, while the people commune. This was a custom in Geneva under John Calvin's order of service.⁵ Many ministers request the assis-

tance of the musician in the hymn selection process, especially with regard to music. I urge you to take the initiative in setting up weekly consultations. Do not turn the total responsibility of hymn selection over to your musician. Selection of the hymns sufficiently in advance enables the choir director and choirs to be better able to lead the hymns and perhaps sing an anthem based on one of the hymns. The organist can likewise prepare to play the hymns properly, to find alternate harmonizations if desired, and to base the prelude and postlude on some of the hymns.

If the text is particularly desirable but the tune seems too difficult (and there is not time or opportunity to teach it then there is a mechanism for substituting a more familiar tune. Some hymnal editors suggest an appropriate alternate tune either at the bottom of the hymn page or in a special index (see *Ministers Desk Edition of the Lutheran Book of Worship*, p. 483). The Metrical Index is the main means for swapping tunes. Ask your musician to explain how it works.⁶ Obviously the meter and accent of both text and tune must match and the tune should reinforce the mood of the text.

Regarding the choice of stanzas, a good general rule is to sing the entire hymn. If it seems wise and necessary to shorten a hymn, it goes without saying that care should be used in stanza selection. *The Hymnal 1940* (Episcopal) Preface (p. iv) states: "The Commission has indicated, by use of the asterisk, those stanzas in certain hymns which may properly be omitted without violating the sense." One example of this Commission's judgment is the placement of asterisks by stanzas 3 and 4 of "A mighty fortress is our God." The first

two stanzas make a concise and complete statement. Under no circumstances announce the singing of only the first stanza of this hymn. If you do, you and the congregation will leave the Devil in complete charge!

It is a good idea to keep a record of the date of use of hymns. Some ministers do this in the margin of their desk hymnal copies. Another good way is to have a large wall chart lined with a square (say, 2 x 2 inches each) for each hymn in the book. Under the hymn title in each square, enter the date of usage of the hymns (e.g. 2/24/80). Thus at a glance you can survey your progress in utilizing the resources of your hymnal.

The Leader of Worship and Hymn Singing. Since the minister is usually in full view of the congregation, her or his example of enthusiastic singing of the hymns can thaw out many congregations. If there is a public address or broadcast microphone near the minister, the operator can be requested to reduce the volume or cut it off completely if desired, or to shift the pickup to the choir microphone.

Some ministers increase hymn readiness and comprehension on the part of the congregation by occasional brief comments on the background of a hymn. If the melody is very unfamiliar, the congregation can be advised to listen to the organist play the hymn once, then to listen to the choir sing the first stanza. Then the people can join more comfortably and securely in the rest of the hymn. If antiphonal singing is to be attempted for the first time, a few explanations and instructions might be in order.

You might consider occasionally having the congregation read, *not sing*, a hymn as part of the morning prayers. After all, the majority of the hymns are prayers. People can fre-

quently comprehend the text more easily when reading than when singing.⁷ Also, as you plan your pastoral prayers and sermons, remember that quoted excerpts from hymns may serve to reinforce your meaning. I recall one unusual sermon, divided into three sections: seven minutes each with three carefully chosen hymns to collect and express the congregation's reactions at the end of each section.

Standing seems to be the preferred posture for hymn singing in many churches.

To the Musician

All church music leaders (choir directors, organists, song leaders, cantors) have particular responsibilities for the development of congregational singing. Some of these have been outlined in the previous articles. The following comments are directed principally to the leaders of hymn singing.

The leadership of hymn singing. The congregation needs and expects leadership in hymn singing. Some denominations (Mennonites, for example) customarily have a song leader who gives the pitch ("heigh the tune") and directs the singing with gestures without instrumental accompaniment. Southern Baptists usually utilize a song leader with organ and/or piano accompaniment. Many other denominations depend solely on leadership from the keyboard, usually an organ, sometimes a piano or other instrument. And, of course, the first responsibility of the choir is to give hymn leadership.

Keyboard playing of hymns. The following brief suggestions regarding hymn accompaniment could be utilized by both organists and

ianists. They are very elementary and, in many cases, may be the equivalent to carrying coals to Newcastle. Obviously, a class with actual demonstrations would be more effective.⁸

- *Firm leadership.* The congregation appreciates confident firm authoritative playing. Your people will soon learn to trust and respond to your leadership. This musical security can be generated by attention to the following suggestions.

Accurate playing. Accuracy is the foundation stone of all music making. Practice the hymn until all pitches and time values are correct. The use of a metronome is essential, especially for beginners, playing slowly then progressively faster.

Steady beat. Allied to the preceding paragraph is the maintenance of a steady pulse or beat. Nothing will breed confidence like a predictable schedule of regular beats. Some 4/4 tunes like ST. ANNE or DUNDEE require a quarter note beat. Many others like LANCASHIRE, NICAIA, or DARWALL'S 148TH, though marked 3/4, maintain a better stride if felt and counted as 2/2 with the half note beat. This half note beat is especially important for maintaining the stride in many tunes which originated about the time of the Reformation. Many of these (ES IST EIN ROS, PSALM 12, GAUDEAMUS PARITER, EIN' FESTE BURG rhythmic) have syncopations which are only apparent and musical with the half note beat. The new *Lutheran Book of Worship* has removed bar lines from these tunes so that the horizons of the phrases are apparent from the start.

In a number of 3/4 tunes such as HYFRYDOL and GELOBT SEI GOTT it helps to maintain the stride by feeling

a stronger beat on the first note of each measure.

Related to the subject of steady beats is the problem of handling fermatas which still appear in some hymnals. In some books these signs indicate a breathing spot, in others a pause. They should be played so that a steady pulse is maintained through the breathetime on the pause. The new Lutheran book, mentioned above, wisely notates the exact time value between phrases in a tune such as the isometric EIN' FESTE BURG.

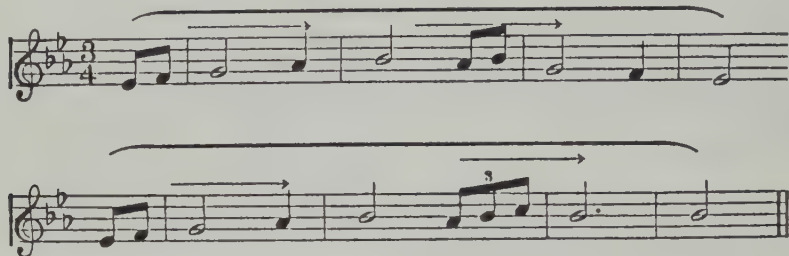
Play a ritard only at the end of the last stanza.

- *Suitable tempos.* The speed of the beats varies from hymn to hymn. It is governed by the internal nature of the music, the emotion resident in the text, the acoustics and other factors. Since the determination of a suitable tempo is left to the hymn player, it helps to have prejudice toward neither slow nor fast tempos. Just because some congregations tend to drag, this does not automatically call for rapid playing. Herbert Gotsch warns, "Younger or inexperienced organists for whom hymn playing offers no reading or coordination difficulties must especially guard against erring on the fast side in choosing tempos."⁹ In order not to be vague about this important subject, I list below the approximate metronome tempos of the singing of a few representative hymns in the excellent album *A Time for Singing*¹⁰ (Q= quarter note, H= half note):

DUKE STREET H 80, SINE NOMINE Q 120, LASST UNS ERFREUEN H 76, CWM RHONDDA Q 88, EIN' FESTE BURG Q 84.

- *Rhythmical playing.* The word rhythm is derived from the Greek verb "rhein" which means "to flow." How apt a derivation, for the basis of

all music is tonal movement. A competent organist does not move from chord to chord of the beautiful Irish tune ST. COLUMBA in picket-fence fashion, but rather moves through these chords and along the melody to certain points of climax and repose.



This music flows. In order to know where to move in a hymn tune, the organist should know the architecture of the total melody and the shape of phrases within this tune.

- *Intervals between stanzas.* Organists should extend the last chord of a stanza somewhat to allow for a breath (and perhaps a swallow). The hands are then lifted from the keys for a beat and then the new stanza begun. A congregation will soon get used to the timing of this inter-stanza interval. The writer makes an exception to this rule in playing SINE NOMINE. He holds the last chord for four beats and moves directly to the springboard pedal entrance to the next stanza.

- *Amens.* If ams are sung at the conclusion of hymns, they should be played in the mood and tempo of the hymn as it is finished. Many organists hold over the note which is common to the last chord of the stanza and the first chord of the amen. This sounding bridge signals to the people that the amen is to be sung.

- *Reading the hymn text.* By studying the hymn text beforehand, the player can determine the organ registration, the tempo, the kind of touch, and the general mood from stanza to stanza. Then, while playing, read the text as well as the music. It will help the

phrase the music judiciously so that the congregation can sing more intelligently. The last line of "O worship the King all glorious above" responds to this kind of phrasing.

By lifting the hands at the end of hymn phrases, congregational breathing can be controlled and more unanimity in beginning the next phrase can be insured.

- *Introducing the hymn.* Before you touch the keys, establish mentally the pace at which you are going to play. Announce the hymn at the same tempo as you expect the congregation to sing. Do not ritard at the end of the introduction. If the hymn melody is unfamiliar, play it all the way through. If it is familiar, many organists abbreviate the organ introduction of the music. By a series of bracket symbols, the *Baptist Hymnal* (1975) indicates how its hymn introductions can be abbreviated.

Organ intonations may be used to introduce hymns. These are brief compositions giving a part of the melody, establishing the tempo, and setting the mood of the hymn. Augsburg Publishing House has published a series of packets of intona-

ons and varied harmonizations of a number of hymns. They are titled *Hymn Preludes and Free Accompaniments* (\$2.50 per packet). The use of hymn and chorale preludes are valuable aids in enriching worship and hymn singing.

Organ registration and touch. There is no space in this article for detailed instruction in these technical matters. Many organ instruction books explain these procedures. *A Handbook of Church Music* gives a concise explanation. Here is a sample statement (p. 191): "The competent player has the technical ability in reading hymns to recognize and detach rhythmically all repeated notes in all voices. At times he will also modify his handling of repeated notes, but then it will be by intelligent choice, not by ignorance or lack of technical ability to observe them." On pages 183-189 of this handbook are explanations of registration procedures.

Variation methods of hymn accompaniment. A number of publishers have issued collections of alternate harmonizations to hymn tunes. Used discreetly and with prior explanation

to the congregation, they can add color and excitement to congregational singing. Omission of pedal on certain stanzas or omission of the organ entirely for a stanza are practices of some organists. It goes without saying that organ tonal color changes can highlight the meaning and feeling of certain stanzas.

- *Hymn accompaniment by other instruments.* Varied instrumental talent in the congregation or community can be used to enhance congregational singing. For guidance, see the section on "Orchestral Instruments" by Edward W. Klammer (pp. 208-216) in *A Handbook of Church Music* (Concordia Publishing House, 1978).

By mutual effort the minister and musician can furnish the leadership needed to unloose the springs of song in a congregation. These four articles have given some instruction in the factors which influence hymn singing. Also they have outlined a number of practical steps toward a singing church. Application of these suggestions should enable many churches to approach the goal of great congregational singing.

Footnotes

¹For additional information on this relationship, see Chapter VI, "The Pastor and the Church Musician," in *A Handbook of Church Music*, edited by Carl Walter and Carl Schalk. St. Louis: Concordia Publishing House, 1978. See also appropriate chapters in *Music and Worship in the Church* by Austin C. Lovelace and William C. Rice, Revised and Enlarged Edition. Nashville: Abingdon Press, 1976.

²See section on "Choosing Hymns" in *A Handbook of Church Music*, p. 120.

³"Quality in Music" in *The Oxford Companion to Music*, 10th Edition. London: Oxford University Press, 1970.

⁴A copy of this issue can be purchased from Hymn Society Headquarters for \$2.50.

⁵Bard Thompson, *Liturgies of the Western Church*. Cleveland: Meridian Books, 1962, p. 208.

⁶See Austin C. Lovelace, *The Anatomy of Hymnody*. (New York: Abingdon Press, 1965). O.P.

⁷See "Concomitants of Hymn Comprehension: An Exploratory Study" by Jack R. Pressau. (Doctoral dissertation, University of Pittsburgh, 1965).

⁸For additional information, see Austin C. Lovelace, *The Organist and Hymn Playing*. (New York: Abingdon Press, 1962). O.P.

⁹*A Handbook of Church Music* (Concordia), p. 193.

¹⁰This record album of 62 hymns (three discs) cost \$6.95 and is accompanied by a songbook (35c) containing each of these 62 texts and music. It is published by Augsburg Publishing House. Address in next footnote.

¹¹Augsburg Publishing House, 426 S. Fifth Street, Minneapolis, MN 55415.

The International Fellowship for Research in Hymnology

(This article is adapted from a brochure of information for members and friends of the IAH. Those interested in becoming members of the IAH are invited to request a membership application from its secretary at the address given at the close of this article.)

1. Aims and Organization of the IAH

The International Fellowship for Research in Hymnology (Internationale Arbeitsgemeinschaft für Hymnologie = IAH) is an association of researchers and practitioners who concern themselves with the systematic consideration of fundamental, historical and practical questions regarding hymns and church music. To work with the IAH it is immaterial whether the individual concerns himself with hymnological research in general, or with specific specialist questions in this many-sided area.

The vernacular hymn ("Kirchenlied") and the hymn book ("Gesangbuch") are in the forefront of our immediate consideration. However, the concept of hymnology will be understood in a variety of ways. The history of the hymn should be seen in relation to the problems of today, and current questions should be approached from a scientific standpoint.

Our association aims to bring together theologians, musicologists and music specialists, language and literature experts, as well as those in other disciplines, to consider particular problems, and to encourage a continuing interchange of the results of their research. Thus we establish contacts which make it possible to plan and execute significant undertakings, serving both practical and research needs.

The IAH desires to bring together members of different denominations from different countries and language groupings. The IAH is thus interdenominational and international, and in every respect, free and independent.

The IAH organizes a summer study conference for its members every two years, in the course of which the business-meeting of the IAH takes place. In the business-meeting the executive committee and auditor are appointed, the amount of the members' annual subscription is decided, and the theme, place and dates of the next study conference are also agreed.

The publications of the IAH are:

- *IAH Bulletin*, produced by the Liturgical Institute, Groningen University; eight numbers have been issued since 1974.
- *Jahrbuch für Liturgik und Hymnologie* (= JbLH), edited by H. Ameln and A. Völker. Kassel-Jobst Staude-Verlag; it has been published since 1957.

Members of the IAH receive the *IAH Bulletin* free and the JbLH at a reduced price; there is no obligation on members to receive the JbLH.

Members of the IAH pay an annual subscription, the amount being determined in the business-meeting. In accordance with a decision made at the 1971 business-meeting, anyone who fails to pay his subscription for

more than two years, in spite of reminders from the Secretary, and without giving reasons, will be removed from the list of members. In specific cases, and as a result of a special agreement, hymnological publications for the IAH archive may be sent to the Secretary in lieu of a subscription. All members are encouraged to donate copies of their own hymnological publications to

the *IAH-Archive*.

Anyone wishing to become a member of the IAH can apply to the Secretary for an application form on which should be entered name, occupation and address, plus information concerning hymnological activities and publications.

There are at the present time 222 members of the IAH from 22 countries.

2. Review of the Development of the IAH

1957: Dr. Konrad Ameln was entrusted with the preparation of the article "Lied, C. Das Kirchenlied" for the encyclopedia "Die Musik in Geschichte und Gegenwart" (= MGG). In order to fulfill this task a collaboration of hymnologists from different countries and denominations was necessary. The forming of this work-group gave the stimulus for the founding of the IAH.

1959: Dr. Ameln invited his co-workers with other hymnologists to Mündenscheid (Federal Republic of Germany) for the first hymnology study conference. Here the IAH was founded and Dr. Ameln was chosen as the first president.

1962: At the second conference, at the Ecumenical Institute, Bossey, near Geneva (Switzerland), the plan of the comprehensive source-edition "Das Deutsche Kirchenlied (= DKL) Kritische Gesamtausgabe der Melodien" was discussed, devised and decided upon. Editorship was accepted by Konrad Ameln, Markus Jenny and Valther Lipphardt. Volume I/I (= ISM VIII/1) "Verzeichnis der Drucke," which runs to 745 pages, was published by Bärenreiter-Verlag, Kassel, in 1975. Volume I/2, in which will be found informative indices, is at the press. Through this extensive enterprise stimulus has been given to

the preparation of similar editions in Scandinavia and Holland.

1965: The third study conference in Fuglsang (Denmark) led to increased contact with Scandinavian hymnologists.

1967: The fourth study conference in Strasbourg (France) was devoted to the special theme: "The Contrafactum." Here Dr. Markus Jenny was chosen as the president of the IAH.

1969: The fifth study conference in Graz (Austria) was occupied with the theme "Value Standards for the Hymn" and brought contact with the discipline "Wertungsforschung" (= Evaluation research).

1971: The sixth study conference was devoted to the problems of "The New Hymn." The increasing number of IAH members made a tightened organization necessary. It was decided to levy an annual subscription and to publish the *Bulletin*.

1973: The seventh study conference in Dubrovnik (Yugoslavia) was concerned with the theme "Origins and Significance of Variants in Hymns."

1975: The eighth study conference in Groningen (Holland) handled the theme "Hymn Book Editing." Immediately before the conference the "Liedboek voor de Kerken" and "Gotteslob. Katholisches Gebet-und

Gesangbuch" were published; members of the IAH made significant contributions to both.

1977: The ninth study conference in Erfurt (German Democratic Republic) was devoted to the theme "The Hymn and the Old Testament." Contact with hymnologists in socialist countries was particularly strengthened.

1979: The tenth study conference, twenty years after the founding of the IAH, was held in Regensburg (Federal Republik of Germany) with the principal theme being "Interdenominational and International Hymnology," and the aims and objectives of the IAH were re-evaluated.

1981: The eleventh study conference will be held at Oxford, England. This will be the first on English-speaking soil. (See page 292 of this issue.)

3. Important IAH Addresses

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The Odes of Solomon: The Earliest Collection of Christian Hymns

Robert C. Stroud



Robert C. Stroud is a student at Luther-Northwestern Theological Seminary in St. Paul, Minnesota. He recently completed his internship in Tulsa, Oklahoma. A graduate of the University of Washington, he has done considerable research in the area of early Christian hymnody, especially as related to the subject of this article, the Odes of Solomon.

From the beginning of history, the people of faith have been a people of song. Man's desire to praise his Creator has found expression in hymn and verse throughout the ages. Some of these hymns have been passed on from generation to generation, while others have been lost to us through either conscious choice, or quirk of fate.

At the outset of this century, J. Rendel Harris uncovered and restored to the church a precious collection of ancient hymns. Known in the early church as the *Odes of Solomon*, these beautiful hymns are valuable for both their insight into early church history, and their inherent worth as expressions of deep spiritual devotion. Forty-five years ago a scholar wrote, "it is no exaggeration to assert that these extraordinary lyrics are unfamiliar to the majority of educated Christians . . ." Tragically, his words still ring true. Despite all that the Odes have to offer, they have remained generally unknown.

Due to their relative obscurity, the Odes provide the student of hymnody with fertile ground for study. Apart from their historical value, is their beauty, which led another scholar to write, "what splendid hymns they are! The church has produced

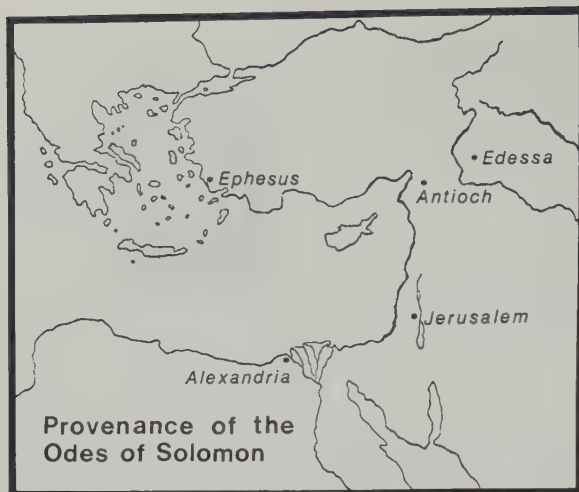
nothing better than many of these to this day."²

The Odes have been called by many names. They have been labeled hymns, poems, songs, canticles, psalms and odes. The word "ode" is quite appropriate. Not only have they been known as such from the second century, they call to mind Paul's description of early Christian community and worship:

Let the word of Christ dwell in you richly, teach and admonish one another in all wisdom, and sing psalms and hymns and spiritual songs ($\omega\delta\alpha\lambda\zeta$, odes) with thankfulness in your hearts to God. (Col. 3:16)

Originally written in the Syriac language, the Odes represent first-century Christianity as it developed in an eastern, Jewish-Christian environment. While Ephesus and even Alexandria have been suggested as the site of their composition, the present consensus is that they were written in either Edessa or Antioch.

In addition to the tradition that Solomon wrote 1,005 songs (1 Kings 4:32, "odes" in the Septuagint), at some early date the Odes found themselves connected with the earlier Jewish composition, the *Psalms of Solomon*. Thus, their attribution to Solomon is easily explained.



The early church drew freely on the rich heritage of Judaism. From the beginning, the canonical Psalms provided a wealth of worship resources for the church. However, even the depth of the Psalms was unable to express the new joy of the early believers. "The psalms had their limitations from the Christian point of view," reads one history of hymnody, "since the language of the Old Testament was inadequate to describe the glories of a completed redemption.³ And so, new hymns arose within the Christian community; the Odes of Solomon represent what is probably the earliest collection of Christian hymns.

Considerable work has been accomplished in the area of New Testament hymnody. However, when we consider early Christian music outside of the canon, very little research has been done. Most histories of hymnody provide only a few, cursory notes. While this has been due in part to the scarcity of early sources, surprisingly few writers have considered the 41 odes recovered by Harris in 1905.⁴

We have the testimony of the earliest Christian historians that the

church possessed a wealth of music from its infancy. In combatting heretics, for example, Eusebius appeals to the "many psalms and hymns, written by the faithful brethren from the beginning, (which) celebrate Christ the Word of God speaking of him as Divine."⁵ Even the pagan Roman governor of Bithynia, Pliny, records that in the year 112 the Christians gathered together on Sunday mornings and sang hymns addressed to Christ as God."⁶

The Odes of Solomon are filled with a joyous spirit. Virtually every line breathes an awareness of the intimate relationship between the risen Christ and his disciples. Underlying the Odes is a strong identification of the redeemed with Christ. While the theology is similar to the Pauline doctrine, it is more highly developed in the Odes.

The Odes are clearly Jewish-Christian in nature, and this has led some to propose that they were originally Jewish and only reworked by Christian hands. However, with the uncertainty of their authorship generally accepted, most scholars now attribute these Jewish characteristics to a strong Hebrew influence in Syria

Christianity. The Christian qualities are both numerous and obvious; the Odes contain references to the incarnation, virgin birth, crucifixion, descent into hell, and the resurrection.

Numerous studies have established the relationship between the Odes and other ancient literature. They have similarities with the *Hymns of Thanksgiving* from the *Dead Sea Scrolls* of the Essenes. There is also a strong relationship between the Odes and the Johannine literature. The letters of Ignatius, the martyred bishop of Antioch (who is said to have written a number of hymns), share significant parallels with the Odes. In addition, studies have considered the relationship of the Odes to the Petrine corpus, the writings of the Jewish scholar Philo, the works of the second-century Gnostic Bardesanes, and the baptismal hymns of the fourth-century Father, Ephraem of Syria.

We have previously noted the strong ties between the Odes and the canonical Psalms. This relationship led T. K. Cheyne to describe the Odes as "the latest bloom of the fair tree of Hebrew Psalmody . . ."⁷

One area of study which has been generally neglected is the relationship between the Odes and the music arising in the "charismatic" Christian communities of our day. The Odes reflect a pneumatic, or spiritual, type of Christology which shares some qualities with the theology of those involved in the modern-day charismatic renewal. The most obvious correspondence is in the prophetic aspect of the theology. Several portions of the Odes are placed on the lips of Christ, as we will see in one of our examples. In one study which notes the charismatic nature of the Odes, D. E. Aune describes them as "prophetic hymns of praise and thanksgiving which were

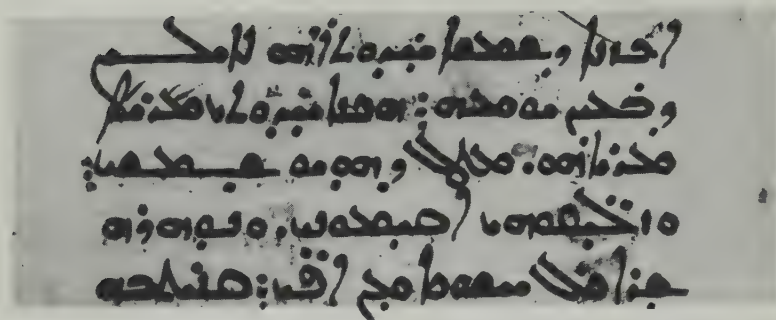
of central importance in the worship services of Christian communities in Syria."⁸

The fact that the manuscripts themselves carry no musical notation is not surprising. We have only one ancient example, a papyrus fragment, which includes a musical setting.⁹ The presence of the concluding "Hallelujahs" alone is sufficient to show that the Odes were intended for community worship, rather than being solely an instrument of personal devotion.

Many who have studied the Odes have been caught up by their beauty. More than one has stated that they should be set to music so they might enhance the worship of the church today. This call has been sounded from a wide range of positions. Numerous magazines, both scholarly and popular, have asked that this task be undertaken.

Unfortunately, their combined efforts have borne little fruit. Only a few attempts have been made to set these beautiful hymns to contemporary music. Harris, the scholar who discovered the Odes, rendered some of them into contemporary verse.¹⁰ And, between 1924 and 1926, *Theology* ran a series of four articles, within which S.P.T. Prideaux paraphrased twenty of the Odes, complete with suggested tunes.

Aside from these two quite dated efforts, little has been done to make these hymns accessible for contemporary use—this despite the earnest plea on the part of many, that qualified persons take up the challenge. In truth, the Odes need no one to speak on their behalf, they themselves cry out to be read and sung by the church today. Their devotional depth makes them excellent for personal use. However, the fullest value of the Odes will only be



1. ܐܠܗܐ ܕܥܡܡܐ ܨܒܐ ܐܝܗ ܠܐܡܢܐ ܕܝܫܘܥ ܕܥܡܡܐ ܕܥܡܡܐ ܕܥܡܡܐ
 ܐܠܗܐ ܕܥܡܡܐ ܨܒܐ ܐܝܗ ܠܐܡܢܐ ܕܝܫܘܥ ܕܥܡܡܐ ܕܥܡܡܐ ܕܥܡܡܐ
 2. ܐܠܗܐ ܕܥܡܡܐ ܨܒܐ ܐܝܗ ܠܐܡܢܐ ܕܝܫܘܥ ܕܥܡܡܐ ܕܥܡܡܐ ܕܥܡܡܐ
 ܐܠܗܐ ܕܥܡܡܐ ܨܒܐ ܐܝܗ ܠܐܡܢܐ ܕܝܫܘܥ ܕܥܡܡܐ ܕܥܡܡܐ ܕܥܡܡܐ
 ܐܠܗܐ ܕܥܡܡܐ ܨܒܐ ܐܝܗ ܠܐܡܢܐ ܕܝܫܘܥ ܕܥܡܡܐ ܕܥܡܡܐ ܕܥܡܡܐ

As the sun is the joy to them who seek its daybreak, so is my joy the Lord; because I am my sun, and His rays have lifted me up; and His light has dismissed all darkness from my face.

The Odes of Solomon, from the original manuscript to the English translation. From top to bottom: the beginning portion of ode 15 from the original manuscript discovered by J. Rendel Harris (which resides in the John Rylands Library, University of Manchester); the same verses in standardized Syriac type; and the translation of the text. Both the Syriac and the translation are taken with the kind permission of the author, from *The Odes of Solomon* by James H. Charlesworth (Missoula, MT: Scholars Press, Text and Translation 13, 1977).

revealed as they return to their original intention as expressions of praise within the entire community of faith.

In approaching the task of restoring one or more of these hymns to the church's worship life, it is worth noting that since so little has been done previously in this area, the field is completely open. The Odes can be set in either traditional verse, or a more contemporary style. Either approach would be valid and valuable. Further, even if one should approach this project as "work," it is only a matter of time before the Odes themselves

transform it into a labor of love.

There have been several translations of the *Odes of Solomon*. The most recent, and that which is used here, is that of James H. Charlesworth.¹¹ Charlesworth is the current authority on the Odes, and he too is eagerly anticipating the day when some of them will be restored to their proper position in the church's rich heritage of hymnody. While all 41 of the surviving Odes are available in his book, it is appropriate to include here several of the Odes to provide a sample of the collection.

Ode One

*The Lord is on my head like a crown,
and I shall never be without Him.
Plaited for me is the crown of truth,
and it caused Thy branches to blossom in me.
For it is not like a parched crown that blossoms not;
But Thou livest upon my head,
and have blossomed upon me.
Thy fruits are full and complete;
they are full of Thy salvation.*

Ode Ten

*The Lord has directed my mouth by His Word,
and has opened my heart by His Light.
And He has caused to dwell in me His immortal life,
and permitted me to proclaim the fruit of His peace.
To convert the lives of those who desire to come to Him,
and to lead those who are captive into freedom.
(Christ speaks)
I took courage and became strong and captured the world,
and it became mine for the glory of the Most High, and of God my Father.
And the gentiles who had been dispersed were gathered together,
but I was not defiled by my love for them,
because they had praised me in high places.
And the traces of light were set upon their heart,
and they walked according to my life and were saved,
and they became my people for ever and ever.
Hallelujah.*

Ode Fourteen

*As the eyes of a son are upon his father,
so are my eyes, O Lord, at all times towards Thee
Because my breasts and my pleasure are with Thee.
Turn not aside Thy mercies from me, O Lord;
and take not Thy kindness from me.*

Stretch out to me, my Lord, at all times, Thy right hand,
 and be to me a guide till the end according to Thy will.
 Let me be pleasing before Thee, because of Thy glory,
 and because of Thy name let me be saved from the Evil One.
 And let Thy gentleness, O Lord, abide with me,
 and the fruits of Thy love.
 Teach me the odes of Thy truth,
 that I may produce fruits in Thee.
 And open to me the harp of Thy Holy Spirit,
 so that with every note I may praise Thee, O Lord.
 And according to the multitude of Thy mercies, so grant unto me,
 and hasten to grant our petitions.
 For Thou art sufficient for all our needs.
 Hallelujah.

Ode Twenty-seven

I extended my hands,
 and hallowed my Lord,
 For the expansion of my hands
 is His sign.
 And my extension
 is the upright cross.
 Hallelujah.

Ode Thirty

Fill for yourselves water from the living fountain of the Lord,
 because it has been opened for you.
 And come all you thirsty and take a drink,
 and rest beside the fountain of the Lord.
 Because it is pleasing and sparkling,
 and perpetually refreshes the self.
 For much sweeter is its water than honey,
 and the honeycomb of bees is not to be compared with it;
 Because it flowed from the lips of the Lord,
 and it was named from the heart of the Lord.
 And it came boundless and invisible,
 and until it was set in the middle, they knew it not.
 Blessed are they who have drunk from it,
 and have refreshed themselves by it.
 Hallelujah.

The Odes of Solomon are not mere historic relics, to be studied and forgotten. The faith expressed in them is a living one. Their joy is the same joy shared by the church today. While it would be foolish to predict that the Odes will ever return to com-

mon use and general familiarity, there are many who hope that they will again live with a melody, and that their vibrant chords of joy will once again minister to those who call Christ their Lord.

Footnotes

¹A.C. Bouquet, "The Odes of Solomon," *Theology* 8 (1924): 197.

²M. Sprengling, "The Newly Discovered Odes of Solomon," *American Journal of Theology* 14 (1910): 35.

³E. E. Ryden, *The Story of Christian Hymnody* (Rockland, Illinois: Augusta Press, 1959), p. 4.

⁴For an exception to this see Ruth Ellis Messenger, *Christian Hymns of the First Three Centuries*, The Paper the Hymn Society of America, no. 9 (1942).

⁵Eusebius, *Ecclesiastical History* 28:3. See also Socles Scholasticus, *Ecclesiastical History* 8.

⁶Pliny, *Epistles* 10:96.

⁷T. K. Cheyne, "The Odes of Solomon," *Hibbert Journal* 9 (1910): 207.

⁸D. E. Aune, *The Cultic Setting of Realized Eschatology in Early Christianity*, NovTSup 28 (Leiden: Brill, 1972), p. 166. See also: D. Hill, "On the Evidence for the Creative Role of Christian Prophets," *New Testament Studies* 20 (1974):262-74.

⁹For a brief mention of this fragment, see Messenger, p. 23.

¹⁰J. Rendel Harris, "The Twenty-sixth Ode of Solomon, Rendered in Prose and Verse, *Bulletin of the John Rylands Library* 10 (1926): 532-4.

¹¹James H. Charlesworth, *The Odes of Solomon: The Syriac Texts*, Society of Biblical Literature Texts and Translations (13) and Pseudepigrapha (7) Series (Missoula, Montana: Scholars Press, 1977).

A Late Primitive American Hymnal

(continued from page 245)

American folk hymns in ACH not mentioned previously here include HARMONY GROVE (now familiar as the tune for "Amazing Grace"), NEW ALEM (or BELOVED), and THE ROCK ("Lead me to the rock").

In addition to folk hymns, ACH has several of the futing tunes of the 18th-century singing-school masters, and some "standard" 19th-century hymns (ANTIOCH, ROCK OF AGES). Typically mid-19th century are the occasional songs in ACH: Temperance, Sabbath school, a sentimental dirge ("My Father's Grave"), hymn arrangements of popular songs of the times (HOME, SWEET HOME, LONG, LONG AGO), airs from operas or oratorios (THE HEAVENS ARE TELL-

ING), and a dialog hymn, THE PENITENT'S DIALOGUE.

It is easy to see, from this brief review, what a rich and primitive collection of folk hymns is found in *The American Church Harp*.

Footnotes

¹Found also in Wyeth's *Repository Part Second*, Pennsylvania, 1813. Wyeth also contains COWPER, GOSPEL TRUMPET, and WILLIAMSTOWN, found also in ACH.

²Found also in *The Revivalist*, New York, 1868, under the same titles.

³Found also in *The Virginia Harmony*, 1836 (c.1831). VH also contains PARADISE, with different words than ACH's.

⁴Found also in *Sacred Harp*, 1859 (c.1844), with the same title and tune, but some with different words.

⁵Found also in *Kentucky Harmony Supplement*, 1820, which also contains CONFIDENCE (entitled JUBILEE in ACH).

⁶This mood of time does not appear in *The American Church Harp*.

Corrections

Please make the following corrections in recent issues of *The Hymn*.
January issue: Page 11, line 15: Change the author of "Christ is coming, let eation" from Joachim Neander to J. R. MacDuff.
July issue: Page 191, line 15 from the bottom of column 2: Change the year '80 to 1880.

Letters

Sexist Language

To the Editor:

Thank you for publishing Erik Routley's wise and well-balanced article on sexist language in hymns (Jan. 1980). A point particularly well taken is that gender and sex are very different concepts, by no means mutually inclusive. It is a sad commentary on American thought that we should require British scholars to restore our understanding of the proportions of language. This is an excellent argument for returning grammar, logic and rhetoric—in modern dress—to their proper central place in the curriculum.

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The First Denominational Hymnbook

To the Editor:

I was interested to read Hugh D. McKellar's article on the Countess of Huntingdon (*The Hymn*, Jan. 1980, pp. 33ff.). The importance of the publication of the *Collection of Hymns*, 1780, should not be underestimated, but to suggest that it was "the first denominational hymnbook" is a claim that will rightfully be challenged, for instance, by members of the Moravian Church. Their first denominational collection appeared almost 40 years before the Countess of Huntingdon's *Collection* was published. It was issued in several parts

between 1742 and 1748:

A collection of Hymns, with several Translations from the [German] Hymn Book of the Moravian Brethren
London: Hutton, 1742 [188 hymns].

An appendix of 52 hymns was added in 1742; a Second part of 166 hymns in 1746; and a Third Part of 126 hymns in 1748. A second edition with some additions, was published in 1749. Five years later a completely new book, the work of John Gambold appeared:

A collection of Hymns of the Children of God in all Ages, From the Beginning till now. In Two Parts. Designed chiefly for the Use of the Congregations In Union with the Brethren Church Eph. V. 19, London, 1754—'to be had at all the Brethren Chapels.' [Pt. I, 695 hymns; Pt. II, 460 hymns]

For details, see J. T. Müller, *Hymnologisches Handbuch zum Gesangbuch der Brüdergemeine, Herrnhut, 1911* (reprint, Hildesheim: Olms, 1977) pp. 50-55.

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Child-Oriented Hymns

To the Editor:

John T. Burke's article, "Hymns for Children," (April 1980) levies a harsh and tragically just indictment upon the current status of hymns for children, to wit, "there is still poverty of truly child-oriented hymns." (p.95)

I submit this poverty is a direct consequence of a deeper malady—a poverty of truly child-oriented theology. We who do theology have neglected the existential questions children pose as they struggle with the ambiguity of living; we have assumed they either ask no “important” questions or that it is our task to provide them with our adult answers in a simplified way. The result has been we have not spoken to the children theologically or musically, or we have spoken down to them through the use of such namby-pamby hymns as “Away in a Manger,” a song which communicates neither the Gospel nor the fullness of Christ. Such songs are the fruits of adult efforts to implant piety rather than demonstrate the symbols of the Christian faith to be the answers to the very real questions children face about life, death, and identity within an adult world.

Children need an opportunity to make friends with a hymnal, yet we cannot assume children will respond with faith to songs which merely employ language they can understand. The theological statement(s) made within a hymn must be pertinent to the life context of a child in a significant way. As adults, we must meet God in life before we can sing his praises; the same is true of children. The challenge is to provide hymns for children which constructively take the Christian message to a child’s ambiguity of living. To do less is to shortchange the child and add to the already existing poverty.

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Who Wrote Them?

To the Editor:

I wonder if you’d be kind enough to run a query in the next issue of *The Hymn* to help me identify a text that Billings used in one of his anthems? This refers to the anthem “Who is this that cometh from Edom” (*Psalm Singer’s Amusement*, pp.63-71). Beginning on p.66 Billings sets the following text:

*Now is the hour of darkness come
And Jesus Waits to hear his doom;
The Roman speaks, the Jews reply,
His blood be on us, let him die.*

*Death and despair, what do I see?
The Lamb of God hang on a tree,
With rusty nails his body tore
And bloody sweat from ev’ry pore runs
plentiful down.*

*Hark, how he groans, his bitter cries
The Rocks have split; but see, he dies.*

*Now is the hour of darkness past
Christ has assum’d his reigning power
Behold the great Accuser cast
Down from the skies to rise no more.*

*Old Adam the first, excited by Lust,
And Eve, the seducer, entailed the curse;
But Adam the second, our Saviour and
King,
Has made the Atonement and freed us
from sin.*

I think what we have here is snipped from several hymns. Elizabeth Lockwood identified “Now is the hour of darkness past” as being by Watts, but did not or could not give a more precise identification. I’ve searched Watts’s *Psalms, Hymns, and Horae Lyricae* pretty carefully and haven’t found any of the texts. Any help that members of the H.S.A. can give me will earn a credit in Vol. 3 of Billings’s *Complete Works*. (P. S. The

last stanza, beginning "Old Adam . . ." is surely Billings' own verse. It has his style all over it, however, if someone can turn up a model, I'd be grateful.)

Also, referring to the same anthem, p.65, can anyone tell me where or by whom the appellation "Serpent bruiser" is applied to Christ?

Please ask respondents to reply to me at the address below.

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Only 350 Selections? You Must Be Kidding, Sam!*

To the Editor:

Absent-mindedly forgetting to release the upper case key on my machine just now when typing my title, it came out ONLY #%) SELECTIONS, etc. Only the addition of an exclamation point would have made it look more covertly profane. But there was something about the *appearance* of that slip—fortuitous, perhaps, because one gets the impression that hymnal committees at the very least "view with alarm," and some whose private reactions probably border on the profane, at any suggestion that a hymnal should not be inclusive, encyclopedic in content. None would admit to creating hymnals on a hymns-by-the-pound basis, and all would stoutly assert that "nothing 'made' our hymnal except on the basis of merit—MERIT, believe you me, of *both* text and music! Furthermore, since you just mentioned something about 'appearance,' can you imagine coming into a church and not seeing large, attractively colored books in the hymnal

racks? Without them the sanctuaries (as seen from the rear, of course) would look absolutely barren!"

The fact is, however—or I am convinced that it is a fact, that the 5-600 inclusive hymnal is a relic of an outmoded past. Dr. Young refers to the "19th century" format, but it is older than that.

I hope the Methodists, whom Dr. Young describes as once "the innovative and free-wheeling church," pay him attention in the matter of reducing the size of their projected hymnals. His counsel is wise, I believe, from every point of view, although he may be too charitable in allowing as many as "350 selections." This aside, I say "Right on, Sam!"

There was an unknown to him an irritating irony in his naming one of the encyclopedic hymnals as "being (one of) the latest examples of (the) excesses" of the inclusive format because I had a little bit to do with it—not much, but some, and must therefore, bear some of the responsibility for whatever its "excesses." "Irritating irony" because—and this may be interesting and instructive for Sam and his brethren—early on in our work there was some will and effort *away* from an inclusive hymnal and toward a sort of "core hymnal" of 100-150 hymns. But the figure kept rising: 250, 300, 400, 500 . . .

Now manifestly, there isn't a congregation in the world that requires a hymnal of 5-600 hymns. I haven't figures at hand, but will guess that few use more than 150 hymns a year and that this repertoire is repeated year after year.

Lamentable as so limited a repertoire may be, it seems to me the overriding argument against the inclusive hymnal is that such a book, for a variety of reasons, tends to lock in place the worship practices of

*See "What Direction Methodist Hymnody?" by Carlton R. Young, in the July 1980 issue of *The Hymn*.

church for a quarter of a century, a luxury (?) the Church can no longer afford. (The life of the "official" hymnal is—or was—25-30 years.) All that rant about "providing it with supplementary materials" doesn't really do the trick because the hymnal is basic; it is returned to next Sunday morning, or even as early as next Wednesday night's prayer meeting.

Despite effort to overcome it, there is a built-in inflexibility in the inclusive hymnal. There really is no way—not over a 25-30-year period—that it can "move with the times," that it can maintain variety, freshness, and a sense of immediacy. Add to this the fact that, given the decade or more required to create such a book, it is in some respects already out of date when it appears in print.

Writing in this connection some years ago, I cited what was printed, motto-like, on an enormous banner at manufacturers' convention: "If It's Right' for Now, It's Already Out of Date." One would not equate a manufacturers' convention with the Christian church as it goes about creating its hymnals, but it must be recognized that the pace of NOW does not allow the Church the leisure of the 19th century or of some other distant past.

All right, Sam: in the effort to reduce your hymn repertoire to 350 selections ("It could be less!"), what do you cut? It seems to me a better way to proceed is to decide "*What is absolutely essential?*" What dozen or so of the Wesley hymns *must* you have? You've got to have, say, "Silent Night," the Passion chorale, "Amazing Grace," a spiritual or two, etc. But watch it: before long you have 50 "musts" and that's just a beginning—but already a little over 14% of 350.

The Methodists, as we did, will doubtless have every member of their

committee(s) draw up "One Hundred 'Must' Hymns" lists, drawn from the 1964-66 hymnal; and these will be compared, criticized, rigorously sifted, and harmonized. Can you hold the result to 100? Doubtful. Then, wishing to be in step, you will likely add selections from the Consultation on Ecumenical Hymnody list. To these will be added some of the "heritage" hymns of regional Methodism (arguments for and against which will evoke more heat than light). Then there will be the attempt to include selections from the younger churches; there will be new hymns which seem to be making their way throughout the Church; and there will be hymns specifically written for the new book. What about those that possess the note of immediacy for 1990? Of course, unless you have some sort of prophetic vision, they will have to wait; short of this vision the hymns you write now will be embarrassingly dated by 1990.

It won't be long before the list totals 350—unless . . .

Unless some kind of "core hymnal" concept prevails: the idea of an irreducible core of the classics of hymnody, with enough other seasonal and general material to carry one through a year. If this core contains only truly classic hymns, and if the additional material is only of the highest quality, it will never be outdated, and, therefore, always usable.

The concept further implies that the core hymnal would be supplemented as necessary with inexpensive collections of seasonal hymns, hymns of immediate social concern, gospel and/or pop hymns (selected, to paraphrase Dr. Young, on the basis of "what they claim for themselves in and through their own words and music"), new hymns as they appear

and make their way, and so on.

Economics is a factor when any book is published. (By the way, Sam, have you ever computed the cost per hymn if only 150 of the 5-600 in the inclusive hymnal are used, and then compared it with the per hymn cost for your collection of 350?) The encyclopedic hymnal is an expensive book, partly because it normally carries with it a large section of worship materials—290+ pages in one official hymnal. What one really has is a two-volume work under a single cover, the idea being that one thereby (1) saves the buyer money, and (2) avoids the inconvenience of using two books during a service, i.e., a hymnal and a service book.

Economics will be a factor with the core concept, too. The publisher won't be keen on issuing materials that can be had anywhere for a dollar a collection; he can't make money on that sort of thing. The classics are in the public domain, so the book would have to "sell cheap." And congregations may wonder if buying the supplementary materials may not finally cost them as much as an encyclopedic hymnal. Could be, but I'm convinced it would be worth it. At the very least, the concept provides for flexibility, for the disposal of out-dated materials, for moving ahead, and for being—forgive the term—"with it."

There will be questions about whether using the core hymnal and the supplementary pamphlets might not be a nuisance. Possible, but doesn't have to be.

It seems to me that a small Minneapolis publisher is on the right track, and the Methodists may wish to examine what he has done. He has

issued a core of 100 hymns in a soft cover binding, with the bound margin wide enough to permit placing the collection in a clampback hard-cover designed for the purpose.** To the core have been added three collections of 12-15 hymns each, paperbound, in format identical with the core, which can be clamped in or removed as the need arises or passes. Service materials could easily be another inexpensive pamphlet inexpensively replaced as new materials are developed.

The chief obstacles to the adoption of such a concept are inertia, romantic love of the past (i.e., of the "big" hymnal), the notion that an "official" hymnal is a kind of hymnological museum which ought to include admittedly classic hymns which no longer are used, and sometimes strange ideas about a "big" hymnal lending an aura of churchliness that can't be matched by anything as obviously functional as a core-pamphlet-clampback format. Well . . .

A hymnal based on the core concept may not be the wave of the future, but it or something like it is, I believe, part of one. It would be an enormous service to the Church if the Methodists led us the way.

Leland B. Sateren
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***Christian Hymns*, Artmasters Studios, Inc., 26 Nicollet Ave., Minneapolis, MN 55408

Why not give Hymn Society membership for Christmas to your minister, church musician, or to a friend interested in hymns? (See the August issue of *The Stanza* for convenient gift coupons.)

New Hymns

Rejoice! God Is With Us

Suggested tune: ST. DENIO (JOANNA) 11,11,11,11.

1. *Rejoice! God is with us, let praises resound;
The way of salvation through flesh has been found,
The Advent of Jesus has banished the night;
God broke through the darkness and turned it to light!*
2. *Come hear this all you who are lonely and blue;
What prophets have promised is proven and true.
His coming has happened; no more must we wait,
Break forth into joy and with songs celebrate!*
3. *He tenderly reaches to those who are lost;
Brings blessings and pardon and counts not the cost.
The bonds of oppression are shattered and torn,
The fractures are mended, the faithless reborn.*
4. *Rejoice! God is with us, make known to the earth
Through love and the splendor of Bethlehem's birth,
O marvelous coming, miraculous thing,
By way of a manger—our Savior and King!*

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Daniel B. Merrick, 1978

Daniel B. Merrick is pastor of Glen Oak Christian Church, Peoria, Illinois. Born April 29, 1926 at Bloomington, Illinois, he graduated from Phillips University and Graduate Seminary, Enid, Oklahoma. He has written about 30 hymn texts, the first two of which appeared in Hymn Society publications: *Five New Hymns for Youth by Youth* (1955) and *Two More Hymns for Youth by Youth* (1956). His hymns have also been published in various journals and periodicals, as well as the following

hymnals: *Hymnbook for Christian Worship* (1970), *The Hymnal* (Canadian Baptist, 1973), and *Book of Worship for United States Forces* (1974).



You Are the King

Jaroslav Vajda
Based on Isaiah 6:1-8

Tune: FAIRMOUNT
10.10. 10.10. with coda
Donald A. Busarow

1. You are the King I - sai - ah saw a - dored By flam - ing an - gel;
2. But was to me! I can - not join that choir; No sin - nar can be -
3. To my sur - prise, You stretch Your lov - ing hand To cleanse my heart, my

round Your lot - ty throne; In rev - rent awe they chor - us to their Lord An
hold that sight and live. Un - clean be - fore that all - con - sum - ing Fire, I
lips, my eyes, my ears; You touch me, me! and I can see You spanned And

end - less "Ho - ly, ho - ly, ho - ly One!" 1. 2. 3. You
can - not be for - giv - en or for - give
crossed the gap - ing gulf to make me "Yours."

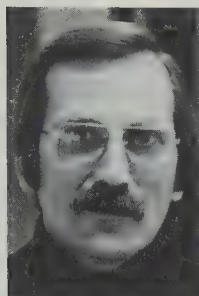
call me, ho - ly Trin - i - ty, to be Your earth - ly an - gel? Here am I, send me!

Text ©1980 Jaroslav Vajda. Tune ©1980 Donald A. Busarow. Used by permission. Commissioned by Fairmount Presbyterian Church, Cleveland Heights, Ohio, in celebration of the 10th anniversary of its minister of music, H. Wells Near.



Jaroslav Vajda

Jaroslav John (Jan) Vajda is book developer at Concordia Publishing House, St. Louis. Born April 28, 1919 at Lorain, Ohio, he holds degrees from Concordia Theological Seminary (B.A., 1942; B.D. & M.Div., 1944). Following his ordination to the Lutheran ministry in 1945, he was pastor in Pennsylvania and Indiana. From 1960 to 1979 he was on the Commission of Worship, Lutheran Church—Missouri Synod, serving as a member and chairman of its hymn text committee. He is author, translator or co-author of several books and has led religious poetry and hymn writing workshops. His hymns and translations have been published in the *Worship Supplement* (Concordia, 1969) and the *Lutheran Book of Worship* (1978). His translations include hymns and Christmas carols from Slovak and German published in sheet music editions. He is presently preparing a handbook on Slovak Lutheran hymnody. Address: Con-



Donald A. Busarow

cordia Publishing House, 3558 Jefferson Ave., St. Louis, MO 63118.

Donald Busarow (b. April 10, 1934), a native of Racine, Wisconsin, is chairman of the Church Music and Organ Departments at Wittenberg University. He is a graduate of Concordia College, River Forest, Illinois, and has continued his studies in organ and composition at the University of Michigan, Cleveland Institute of Music, and Michigan State University where he earned his Ph.D. Much of his music is written for the small parish with limited resources, and his compositions are listed in the catalogues of five publishers. His religious opera "Esther," commissioned by Wittenberg University, was premiered at the University this past spring. Several of his hymn tune harmonizations are in the *Lutheran Book of Worship* (1978). Address: Wittenberg University, Springfield, OH 45501.

Notes on the Composition of "You Are the King"

Making allowances for the weakness of contemporary English, this is an attempt to apply the awesome experience of Isaiah to present-day Christians.

Responding to the request of the commissioning group (the Session

and Congregation of Fairmont Presbyterian Church, Cleveland Heights, Ohio) for a hymn honoring their dedicated minister of music, Dr. H. Wells Near, the author addressed himself to the suggested text, Isaiah 6:1-8. Aware of two great hymns of

this text, Luther's majestic one-stanza narrative hymn, "Isaiah, Mighty Seer," and "Holy, holy, holy," a hymn of praise to the Trinity, the author of the commemorative hymn decided to take a different approach, dealing with God's call to the individual Christian to serve Him.

Having wanted for years to write a hymn in sonnet form, this theme seemed to fit that form admirably: the Shakespearean sonnet consists of three quatrains and a closing couplet. In the Isaiah text one meets the Trinity and the commissioning of the messenger. Since the melody was to be composed after the text, this poetic form was chosen for the hymn.

The first stanza establishes the adoration of the triune God by His heavenly creatures. The second stanza contrasts the sinfulness of the earthly creature, who is therefore unworthy to stand in the presence of all-holy God, much less to serve Him. But in stanza 3, God takes the initiative in bridging the gap between Himself and His sinful creatures. He does this by laying a span across the gulf: the cross of His Son, and then "crosses" that bridge over to His creatures, reconciling them to Himself.

This situation compares to the forgiveness of Isaiah, symbolized by the touching of his lips with the burning coal. The Christian is touched in all parts and forgiven, and made clean and holy by the blood of the cross. After such reconciliation and justification, he is eligible for the call to perform an angelic service on earth. The sinner is awe-struck when he receives this call, and asks unbelievably, "Me? Me?" This repetition wonders at the incredible grace of God to reach out to the sinner and to even consider him for angelic privileges and honors. The

word angel is understood literally meaning "messenger" (Are they not all ministering spirits?) Cf. Rev. 2:1,8,12,18, etc. for application to human ministers, messengers. In doing God's work we are fulfilling the petition of the Lord's Prayer: "Thy will be done on earth as it is in heaven. There the angels do it; here we are chosen to do it."

The awesomeness of the situation is heightened by understanding the true nature of angels, their ranks and their characteristics. Cherubim and cherubim are literally mighty, gigantic, powerful creatures. Seraphim and seraphim are brilliant, flaming creatures, burning, fiery beings. God's earthly messengers are imbued with fire and power from the Holy Spirit for performing their angelic task.

The confrontation and commissioning of the earthly angel takes place in the couplet, and the relationship is completed when the called one responds, "Here am I, send me." Compressed into the space of two lines, the close bond between the all-holy God and the chosen messenger is visualized, also by the rhyme that ties them together. The caesura at the close of the second last line gives the couplet an internal meaning in addition to the one last question of the called messenger: "You call me to be Yours, Holy Trinity, are responsible for my very existence as a human being and as a reborn child of Yours." In posing the call as a question, the incredibility of the gracious commissioning is emphasized again. The called Christian never stops being amazed at the grace of God that reaches out to him and calls him to sonship and service. In the face of such marvelous love, the called one is almost speechless, except to say

(continued on page 303)

Hymnic News

Westminster Abbey 'Come and Sing,' May 1980

Douglas W. Wren

Mr. Wren is a member of the Hymn Society of Great Britain and Ireland and lives at Lowestoft, Suffolk, England.)

7th May: Rev. Norman Goldhawk, Chairman of Methodist Church Music Society; "John Wesley's famous Hymnbook of 1780."

14th May: Rev. Alan Luff, Precen-tor of Westminster Abbey; "A personal choice of hymns."

21st May: Rev. Dr. Erik Routley, Professor of Church Music, Westminster Choir College, Princeton, NJ; "Robert Bridges. The meeting of Poetry and Hymnody."

28th May: Rev. Dr. Erik Routley; "200 Years of American Hymnody."

Such were the advertised headlines announcing the 1980 series of "Come and Sing" sessions in Westminster Abbey, organized by the Hymn Society of Great Britain in close collaboration with the Abbey authorities. It is no wonder that the Nave seating was comfortably filled on each occasion. One essential feature of these sessions is that duplicated copies of words and melodies of the hymns to be sung are made available for everyone, which is particularly valuable when new or unfamiliar works are introduced.

Norman Goldhawk, in beginning the series, gave a brief historical outline of the circumstances surrounding the compilation of *A Collection of Hymns, for the Use of the People Called*

Methodists, and drew attention to the facsimile of the original title page and table of contents provided on the last page of the hymnsheet. Seven of the eight hymns selected were by Charles Wesley. The first was "O what shall I do my Saviour to praise," sung to HANOVER. With the choir and instruments of Taunton School (under Martin Ellis) and the organ, we were immediately launched on an ocean of all-pervading and compelling praise, enriched by the majestic proportions of the building.

In contrast, the first stanza of the next hymn, "Sinners obey the gospel word" to "Invitation," was gently sung by one of the girls in the school choir, with everybody joining in on the rest of the hymn. The third was the exception, John Wesley's translation of Johann Scheffler's "Ich will dich lieben" to a melody called SURREY by Henry Carey. Attention was drawn to the middle lines of the last stanza, "Thee will I love, beneath thy frown, or smile, thy sceptre, or thy rod." This delightful stanza was embellished with a descant sung by the choir, and the trumpets in full flourish.

The next hymn was "Author of faith, eternal words," to SONG 34 in its original setting by Orlando Gibbons; here the choir alone sang the first two stanzas. Then came "Jesus, thou soul of all our joys," with the senior boys in unison singing the first stanza to William Boyce's CHAPEL ROYAL. This hymn as printed in the 1780 book carries the heading "The true use of music," and so it was eminently fitting that after we had all sung stanza two, "While in the

heavenly work we join," the next one, "The secret pride, the subtle sin," was sung by another girl, whose pure tones gave added eloquence to the words.

The next hymn, "Help us to help each other, Lord," was treated as an anthem, each of the four stanzas receiving special treatment. The tune was LUNENBURG, from an air in Handel's opera *Siroe*. The resources of the choir produced another girl soloist for the first stanza, the full choir sang the second, the junior girls in unison the third. These were all unaccompanied, the organ joining in only for the fourth stanza with the choir in harmony, "Then when the mighty work is wrought."

Number seven was a hymn for New Year's Day, "Come let us anew" to DERBY from *Sacred Harmony* (1780). Lastly, from that same book, the Easter hymn, "Christ the Lord is risen today," to MACCABAEUS as suggested by John Wesley—a fitting climax to an instructive and inspiring session.

The following Wednesday's session had to be hurriedly postponed to the following day because of transport difficulties, but the attendance was not seriously affected. In his dual capacity as secretary of the Hymn Society and newly appointed Precentor of Westminster Abbey, Alan Luff offered several innovations in his "Personal Choice." Under the leadership of the choir of Farringtons School, directed by John Wilson, the first hymn sung was Isaac Watts' "Join all the glorious names," to CHRISTCHURCH, which was followed by Richard Baxter's "He wants not friends that hath thy love" to WHITEHALL by Henry Lawes. The next hymn, John Ellerton's "Hail to the Lord who comes," was sung to a tune by Malcolm Williamson, from a collection entitled *12 New Hymn*

Tunes, and was the first of the innovations. The second stanza, with reference to Mary, was sung by a member of the choir, and the Precentor, who had come down to stay with her, sang the next stanza "The Joseph at her side." The whole effect was most moving. The fourth hymn was "Lord Christ, the Father, mighty Son," by Brian Wren, sung to John Wilson's tune EAST MEAD, specially composed for it this year. This was followed by a little known hymn by a Welsh writer, A. Griffiths (1776-1805), the bicentenary of whose birth was commemorated by a pilgrimage to her birthplace in North Wales. In the translation by A. Hodges the opening line is "Hail within the tent of meeting," and the tune was HYFRYDOL. Alan Luff's own setting of "The Cantic of the Rock" (National Council of Churches Christ in the U.S.A.) was read and mastered by the congregation in a phon with the choir. After Fred Pratt Green's "Of all the Spirit's gifts, give me," to RIPPONDEN, the session ended with James Montgomery's "Songs of praise the angels sang," for which he had John Wilson's tune LAUDS and a final descant.

Erik Routley prefaced the first of his two sessions with a reminder that Robert Bridges died 50 years ago, and at his death he was England's Poet Laureate. Also that he was one of the only two major English poets who took a close interest in hymnody and made a substantial contribution to the other was William Cowper. In 1899 Bridges edited the *Yattendon Hymnal* for the use of his parish council at Yattendon. It was a collection of hymns intended to contain good music and fine words. All the hymns for this session, except one, were by Bridges and were from that hymnal. The first was a translation based

ne German of Neander, "All my hope on God is founded," to the tune MICHAEL, composed in 1936 by Herbert Howells for Charterhouse, whose choir and instruments were present to lead the singing under their Director of Music, William Jewelllyn. The second hymn, "Ah, holy Jesu, how hast thou offended," was sung to the setting of HERZLIEBSTER JESU from Crüger's Gesangbuch, 1640, which, we were told, is always used in American books, rather than Bach's version as in British books. Then followed "Thee will I love, my God and King," which Routley considered a supreme example of Bridges's greatest gift as a hymn writer, in that he could handle meters and rhymes with more sureness of touch than anybody in hymnody had previously achieved. The tune used was CROSSINGS, by C. Armstrong Gibbs, this also composed for Charterhouse. After that we had "Lord thy word abideth," not to the familiar version of an early German chorale, but to a delightfully simple tune, YATTENDON NO. 4, composed by the organist at Yattendon church, H. E. Wooldridge. For the next hymn, "When morning gilds the skies," Barnby's familiar tune LAUDES DOMINI was used, complete with trumpets and final descant. The choir sang, unaccompanied, "Rejoice O and in God thy might" to TALLIS' CANON in its longer form as intended by Bridges. It was most impressive, and after its conclusion Routley remarked, "If you are looking for a short motet, there is one ready-made." As an example of Bridges' revising of Isaac Watts (which he did more than once) we were introduced to "My Lord, my Life, my Love," sung to Orlando Gibbons's SONG 20 (the best of all tunes in short meter," written in 1623 and forgotten until

Bridges discovered it in 1899.

The session ended with Blake's "Jerusalem," its inclusion justified by the fact that it was Bridges who suggested to Sir Hubert Parry in the dark days of 1916 that the two stanzas at the beginning of Blake's long poem "Milton" ought to be given suitable, simple, music that an audience could sing.

In introducing the theme for his second session, "200 Years of American Hymnody," Routley said that he wanted to use the occasion to celebrate not only what Americans have written and composed, but also how American hymnody and English hymnody have affected each other. It may have surprised many that the first hymn, "City of God, how broad and far outspread thy walls sublime," written by an American and very popularly sung to RICHMOND, is not at all well-known in America, in spite of its fine words. It is a good opener, especially in Methodist circles! By way of contrast, the next hymn was said to be very well-known in America: Ray Palmer's "My faith looks up to thee," his first hymn, written in his early twenties. Lowell Mason's tune OLIVET was composed especially for the hymn. The change of mood from the previous hymn was well expressed by the rich, pure tones of the soloist in the first verse, as also by the solemnly slow tempo. This same mood permeated the choir's singing of the spiritual "Were you there," which, Dr. Routley advised, should never be sung straight through by a congregation. Certainly the arrangement used, for soloist with responsive chorus, lifted the work to the level expected of a spiritual. Here Routley expressed appreciation for the singing of the choir of students from the Royal College of Music, under John Wilson,

which he declared "one of the more graceful features of these occasions." Another stream in American hymnody was represented by the tune NETTLETON, a folk hymn. This captivating simple melody was used to the Englishman Robert Robinson's well-loved words "Come thou Fount of every blessing," and was enlivened in one stanza by a dancing descant composed by Routley.

Then came F. Bland Tucker's "The great Creator of the worlds," sung to ST. COLUMBA, followed by Martin Franzmann's "In Adam we have all been one," sung to ST. MARY, a Welsh metrical psalm tune, with varied treatment of the several stanzas. From the contemplative style we moved to what was described as a great favorite in America now. The words were not familiar, but the tune was: "Lord God of hosts, whose purpose never swerving" by Shepherd Knapp to Sir A. Scott Gatty's tune WELWYN.

A new hymn by Catherine Cameron which has not yet appeared in many books, "God who stretched the spangled heavens," was sung to HOLY MANNA, an American folk tune. The session ended with E. H. Plumptre's processional hymn, "Rejoice ye pure in heart" to Richard Dirksen's tune "VINEYARD HAVEN" which, we were told, had taken America by storm since it was published in 1974. With the descant for the last stanza soaring to the soprano high C it was a triumphant conclusion of the 1980 "Come and Sing" occasions in the Abbey.

Doddridge Anniversary Commemorated

1980 marks the 250th anniversary of the ordination of Philip Doddridge (1702-51), English Congregationalist minister and hymn writer. Dod-

dridge's city of Northampton commemorated this anniversary with a series of events held at the Doddridge & Commercial Street United Reform Church, formerly the Castle Hill Meeting (built in 1695), where he was minister from 1729 until his death in 1751 at the age of 49. The anniversary events, held from March 15 through May 18, included services, exhibitions, lectures, and concerts. The lectures included one on "The Hymns of Philip Doddridge." Among Doddridge's hymns found in American hymnals are "How gentle God's commands," "O happy day, that fixed my choice," "Awake, my soul, stretch every nerve," "The King of heaven his table spreads," "Great God, who sing that mighty hand," and "O God of Bethel, by whose hand."

For the Doddridge celebration an attractive brochure, *Philip Doddridge's Northampton*, was published which introduces visitors to "The Doddridge Trail," a number of places in Northampton associated with his life and work. This brochure is available from the Doddridge & Commercial Street United Reform Church, Doddridge Street, Northampton, England.

HSGBI Exeter 1980

The annual Conference of the Hymn Society of Great Britain and Ireland took place July 22-24 at Exeter University in Devonshire. Exeter, the home town of John Bowring, has a beautiful Norman and Gothic cathedral dating from the 12th century. A short drive south to the coast brings one to the lovely fishing village of Brixham, where Henry Francis Lyte wrote "Abide with me."

Following tea, the program opened with a first-hand account of "The Making of the Australian Hymn Book" by Henry T. Wells, an Australian United Reformed minister who

participated in its compilation. This hymnal has now been published in Britain under the title *With One Voice*. The interesting evolution of this ecumenical hymnal was presented in detail.

The initial evening session was devoted to an assessment of Robert Bridges (1844-1930) as a hymnodist on the 50th anniversary of his death. Canon Alan Dunstan traced masterfully the work of this poet laureate who, though he wrote and translated hymns, believed the tune to be more important than the words.

The middle day of the Conference began at 7:15 with a celebration of the Eucharist led by Fred Kaan. This meaningful worship included the singing of Kaan's "Communion Calypso" (to a Jamaican folk tune adapted by Doreen Potter) and Brian Wren's "For the bread that we have eaten" (to Peter Cutts' MAYFIELD). The morning session was devoted entirely to "John Wesley's Two 1780 Hymnbooks—a Celebration." Methodist minister and new Chairman of the HSGBI, Norman Goldhawk traced the earlier Wesleyan hymn collections that contributed to Wesley's *A Collection of Hymns for the Use of the People Called Methodists*. Each of this hymnal's experiential categories were examined and representative Wesleyan hymns were sung. In the afternoon ways of mutual cooperation between the Royal School of Church Music and the Hymn Society were presented by Lionel Dakus, Director of the R.S.C.M.

The evening was given to the Conference Act of Praise, a service of worship through hymns held at Exeter's Southernbay United Reformed Church. The Act of Praise, recorded by B.B.C. for later broadcast, consisted of a dozen hymns sung by the congregation and a large choir from area

churches conducted by Martin Ellis and accompanied at the organ by Paul Morgan. The hymns were introduced by Canon Cyril Taylor, outgoing Chairman of the HSGBI. Five of the hymns from the large 1780 Wesleyan collection were sung to older settings, including arias from Purcell and Handel. Other hymns included selections from *The Australian Hymn Book*, from Robert Bridges, and an interesting "hymn completion." George Wither's single stanza for Christmas, "Thus Angels sung, and thus sing we" was provided three additional stanzas by Fred Pratt Green, well-known English hymn writer who was present.

Following the Annual General Meeting of the HSGBI, the Conference closed with a discussion by Dean T. Baker of Worcester, "New Hymns for New Liturgies." He indicated that the modernized liturgies give to hymns a greater importance than they have had before.

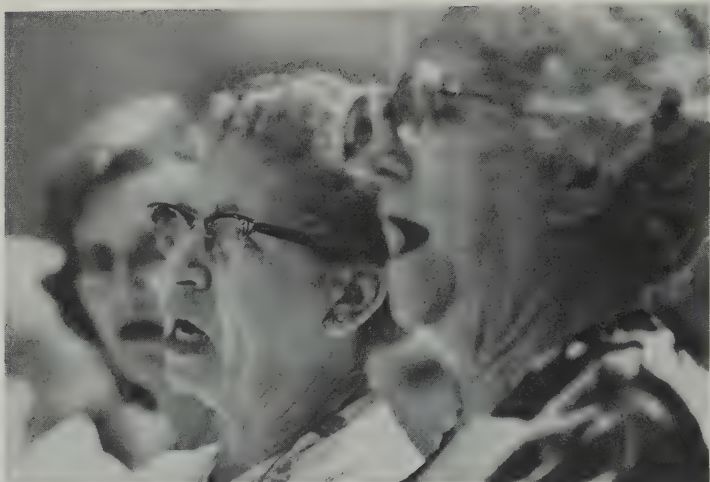
The next Conference of the HSGBI will take place in August, 1981 at Oxford in connection with an International Hymnological Conference. (See page 292.)

The First National Sacred Harp Sing

Claude H. Rhea

(Claude H. Rhea is Dean of the School of Music, Samford University, Birmingham, Alabama.)

It began as a dream in the heart of Hugh McGraw, long-time executive secretary of Sacred Harp Publishing Company. It gained momentum in planning sessions with Dr. William J. Reynolds and Samford University Music School Dean, Claude H. Rhea. The first national Sacred Harp Sing was announced. Public invitations were issued and widely disseminated



National Sacred Harp Sing Participants

in a press release with a Birmingham date-line: "Singers from throughout the U.S. are expected to attend the first national Sacred Harp Sing to be held at Samford University June 26-29, 1980. According to Hugh McGraw, the gathering will recreate the original Sacred Harp convention as it happened in 1844 in Upson County, GA. No national meetings have been held in recent years, although more than 700 'sings' are held throughout the South each year. 'We hope that everyone who participates in these events will also attend the one we have planned,' said McGraw. The June convention is sponsored by the Samford School of Music, Dr. Claude Rhea, Dean. Morning and afternoon song sessions will be held daily at 9:30 a.m. and 1 p.m. A special worship service will be held on Sunday at 10:45 a.m. All sessions will be held in the Wright Center Concert Hall on the Samford campus. Admission is free."

They came . . .

"Fa-sol-la" singers came to the national sing at Samford—myriads of

them came. Young and old. Yankees from Boston. Michiganders. Plain folks from Arab and Boaz and Bremen and Sand Mountain. They traveled in shiny new Cadillacs, dented Mustangs and battered pick-up trucks. Pierre Cardin creations and old fashioned calico rubbed shoulders and faced each other in a traditional hollow-square singing configuration of treble, alto, tenor and bass.

Even in the unlikely setting of a multi-million dollar, air-conditioned fine arts center, the common denominator of Sacred Harp singing served as an unseen magnet—a force which: (1) attracted a cross section of people from multiple vocations, divergent life styles and widely distinct socio-economic levels and (2) melted them into a wonderfully unified and harmonic whole.

Those ubiquitous "shaped notes" were transformed by dedicated voices from cold, inert print in oblong books into vibrant renditions of hymn tunes which deeply stirred the hearts of singers and listeners alike.

They sang . . .

My but they sang! More than 1,000

convention participants from 16 states ranging from California to Massachusetts sang from special reprints of the original 1844 *Sacred Harp*. Holding songbooks in one hand and keeping time with a funeral home fan in the other, they sang in four-part, open, unaccompanied style. Welcomes were given, scriptures read and prayers offered. "Lessons" were introduced. On days one and two, the 1844 convention format was followed, even down to the order of the business meeting. The ladies were allowed to sing but not speak.

On Saturday, day three, the ancient format was changed. It was Ladies Day! All leadership activities were taken over by women. The singing was never better during the convention.

They worshipped . . .

Sunday was the final day of the four-day event. Traditional-rich "program items" were carried out in a precise and proscribed manner. The Memorial Committee "called to remembrance the names of friends now departed to their heavenly reward." A somber sense of history and of belonging permeated the proceedings. The sermon was preached by Dr. W. T. Edwards, the University Chaplain. The "parting hand" was offered. Tears flowed freely . . .

Postlude

Sacred Harp music is part of our American heritage. The national "sing" at Samford University in June 1980 evidenced the fact that tradition has changed very little since 1844. Perhaps the phenomenon can best be explained and summed up in the words of Uncle Bob Denson, octogenerian "fa-sol-la singer" who once said of Sacred Harp singing "If you don't like it, you had better stay

away from it, because it will get hold of you and you can't get away."

(Author's Note: Complete *Minutes and Directory of the First National Sacred Harp Sing* which contain the day by day proceedings, archival material, pictures, and list of registrants are available for purchase from the School of Music, Samford University, 800 Lakeshore Drive, Birmingham, AL 35229 for \$5.00 per copy (postage paid). Likewise a few complete sets of eight 1½-hour cassette recordings (almost 12 hours music) of the sessions are available for \$45.00 per set (plus \$2.00 postage and handling charge. These may also be ordered from the School of Music.)

Christoph Mahrenholz, 1900-1980

Konrad Ameln

(Konrad Ameln is a distinguished German hymnologist and editor of the *Jahrbuch für Liturgik und Hymnologie*.)

On March 15, 1980 Professor Christhard Mahrenholz died in Hannover at the age of 79. With his death the German Evangelical Lutheran Church lost a leading personality, who served the denomination with his many and varied talents.

Dr. Mahrenholz, born August 11, 1900 in Adelebsen in the vicinity of Göttingen, was the son of a Lutheran minister, Christian Mahrenholz. He attended secondary school in Göttingen, finishing the requirements early because of the military draft. After serving for some months as a soldier, he then studied theology and musicology in Göttingen and Leipzig, where he received his Ph.D. in 1924

with his dissertation entitled *Samuel Scheidt, His Life and Work*. After the second theological examination, he was made assistant pastor at St. Mary's in Göttingen, where he led in the restoration of the organ.

In 1926 Dr. Mahrenholz became pastor in the nearby village of Gross-Lengden. A short time later he was called to the Evangelical Lutheran Headquarters (Landeskirchenamt) in Hannover, where he became a member (Oberlandeskirchenrat) of the governing board and later ecclesiastical vice president. In 1930 he assumed the professorship for church music at the Göttingen School of Theology; became an honorary professor in 1946, and in 1948 was granted an honorary doctorate in theology.

Among the many areas in which Dr., Mahrenholz worked with untiring diligence, expertise, and great devotion are the liturgy and hymnody. The new Evangelical Lutheran liturgy (Agende) and the *Evangelische Kirchengesangbuch* (EKG) owe their existence principally to him. He worked jointly with Konrad Ameln and Wilhelm Thomas in the preparation of the *Handbook of Church Music*: Vol. 1, *Liturgical Music*; Vol. III, *Congregational Song* (Göttingen: 1936 to date) and continued this work in the *Yearbook for Liturgy and Hymnology* (Kassel: 1955 to date), edited with K. Ameln and K. F. Müller, and (since 1974) A. Völker. From 1934-1974 Mahrenholz was president of the Association of Evangelical Church Choirs, and from 1949-1975 president of the New Bach Society, which, due to his skillful diplomacy, remained one of the very few associations for all of divided Germany.

(Translated by Margaret H. Eskew)

Oxford 1981

In 1981 a hymnological conference of unusual significance will take place at Oxford. The IAH (International Fellowship for Research in Hymnology), which up to now has met only in Continental Europe, will meet in England in connection with the annual conference of the Hymn Society of Great Britain and Ireland. The Hymn Society of America has been invited to encourage a representative number of its members to attend.

The International Hymnological Conference will take place August 27-29, 1981 at St. Catherine's College, Oxford. In addition to lectures, discussions, and services of worship involving hymn singing, the conference participants will have the opportunity to view an important exhibition of some of the hymnological treasures of the Bodleian Library.

Further information on the International Hymnological Conference will appear in our next issue. Group travel rates are being arranged through the HSA National Headquarters. Meanwhile those who are interested in attending this significant gathering should notify Mr. W. Thomas Smith, Executive Director, Hymn Society of America, Wittenberg University, Springfield, Ohio 45501.

Brief News Notes

Da Capo Press has reprinted three well known histories of interest to church musicians: (1) *The History of American Church Music* by Leonard Ellinwood, (2) *The Anthem in New England before 1800* by Ralph Daniel, and (3) *Choral Music of the Church* by Elwyn A. Wienandt. For Da Capo music catalog, write to

(continued on page 303)

Reviews

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- Irving Lowens *Camp Meeting Spiritual Folksongs: Legacy of the "Great Revival in the West" by Richard Huffman Hulan* 293
- Robert H. Mitchell *Sing With Understanding: An Introduction to Christian Hymnology by Harry Eskew and Hugh T. McElrath* 295
- Alfred Lunde *Singing With Understanding by Kenneth W. Osbeck* 297
- Ted Nichols *The Hymnal Companion ed. by Fred Bock and Bryan Jeffery Leach* 298
- Carl Schalk *Jahrbuch für Liturgik und Hymnologie (1978)* 299
- James M. Burns *Laudate ed. by Robert Scheiblehofer* 300
-

Camp Meeting Spiritual Folksongs: Legacy of the "Great Revival in the West," by Richard Huffman Hulan. 1978. xxxii, 246p. Ph.D. dissertation, University of Texas at Austin.

American religious folksong has been the subject of intensive study for nearly half a century now. The true discoverer of the genre was George Pullen Jackson, who in *White Spirituals in the Southern Uplands* (Chapel Hill: University of North Carolina Press, 1933), succeeded in identifying a notable corpus of Anglo-Celtic secular folksong in the shape-note tunebooks of the Southern itinerant singing-masters who flourished during antebellum days. In his later contributions to the literature, Jackson expanded the size of the corpus, isolated examples of religious folksong in the singing-school books of the North as well as the South, and attempted to establish a relationship between these religious folksongs (which he termed white spirituals) and the better known Negro spirituals which made their

appearance on the scene considerably later. Other scholars (myself included) began to explore the territory revealed by Jackson, using as primary documentation the tunebooks of the period.

Comparatively little attention was paid to the texts which were attached to this folk music. The tunes were the center of attraction to those interested in the American religious folksong. This Richard Huffman Hulan has demonstrated to be a grievous error of omission in a doctoral dissertation which marks a major forward step in the continuing study of this literature. It is his premise that "received scholarship on American religious folksong has too often, and to too great a degree, ignored the best available early documentation of that song: camp-meeting songsters' (p.iv) and he argues an eloquent case for his thesis.

Hulan's dissertation is based on a close study of all camp-meeting songsters known to have been published between 1800 and 1812. Such songsters were not included in my

bibliography, *Songsters Printed in America Before 1821* (Charlottesville: University of Virginia Press for the American Antiquarian Society, 1976), since for my purposes, they were primarily classed as hymn books. For Hulan's purposes, however, it is important to make a distinction between camp-meeting songsters and orthodox hymn books. He has a bit of a struggle with defining such songsters (he specifies crudity, anonymity of authorship, the insertion of commonplaces from popular balladry such as "Come all ye" beginnings, the presence of a chorus, designation on the title page of the collection for camp-meeting use, as characteristic of the genre), but by the time he finishes his preface, the reader has a pretty clear picture of just what he is talking about. And he makes a sharp point of distinguishing between the singing-school books in which the tunes were notated, and the camp-meeting songsters, since he does not follow, in his dissertation, what he calls the "time-honored custom of allowing music books to define the bounds of a folk-religious phenomenon. . . . I am convinced," he states, "that the procedure demands more of the singing-school books than they are capable of producing." (p.xxiii)

The dissertation is divided into seven chapters, each of which attempts to make a specific point. In the first chapter, Hulan closely examines the phrase, "spiritual songs," examines its biblical origins in some detail and links the tradition of spiritual song to "areas populated by such denominations as German and Swedish Lutheran; German, Swiss, Moravian and English Pietists; Arminians, notably Methodists; and Separate Baptists." (p.xxiv) Chapter Two deals with the camp-meeting

itself and its beginnings. Chapter Three takes direct issue with Jackson's thesis which plots the diffusion of American religious folk songs "as having proceeded from the extreme northeast to the southwest over a period of two hundred years" (p.xxv) The fourth chapter documents "the depth and breadth of the camp-meeting spiritual song tradition had attained before it began to be published with musical notation" (p.xxv) and questions the validity of my contention that John Wyeth's 1813 *Repository of Sacred Music, Part Second*, published in Harrisburg, was in truth "a northern precursor of Southern folk hymnody." "I accept the main thrust of Lowens' assessment," Hulan writes, "but I suggest that Wyeth's truly unique contribution was the publication of musical settings for hymns which demonstrably originated in southwestern camp meetings." (p.xxv) Chapter Five traces the influence of John Bunyan on the camp-meeting hymn corpus. Chapter Six deals with the metaphor of "pilgrimage"; Chapter Seven examines the black presence in the camp-meeting tradition, and argues "for a powerful black influence, from the very beginning, on the repertoire Jackson called 'white spirituals'" (p.xxvii) A valuable appendix locates the first line of every hymn text to be found in the 52 songsters published between 1800 and 1812, a list which is to be found at the conclusion of Chapter Four.

The interested reader will find Hulan's arguments very persuasive and, in at least one crucial instance, revisionist in the very best sense. Chapter Three, Hulan painstakingly documents the existence of camp meetings between 1800 and 1805, and shows beyond any shadow of a doubt that they spread from a core area

Kentucky and Tennessee to the east and north, reaching New York, Connecticut, Massachusetts, and New Hampshire in 1804 and 1805. Obviously, if the camp-meetings themselves spread from southwest to northeast, the camp-meeting spiritual folksongs which were so prominent a feature of these camp-meetings could not have spread from the northeast to the southwest, which was Jackson's contention. However, Jackson was talking in terms of two centuries (1750-1950), while Hulan is talking in a microdimension of five years (1800-05). Viewed from this perspective, the two analyses are not necessarily contradictory, although Hulan does make out a strong case for his contention.

The treatment of Wyeth's *Repository, Part Second* in Chapter Four is also quite convincing. Hulan points out the existence of two additional early tune books, *Patterson's Church Music* (Pittsburgh, 1813) and *Freeman Lewis' Beauties of Harmony* (Pittsburgh, 1814), each of which also contains spiritual folksongs, and makes the point that John Wyeth was "only one of several tunebook compilers whose decision to tap this first well-spring—the fund of tunes to which hymns were being sung locally in the vast region to the west and south of central Pennsylvania." (pp.101-102) This is indubitably accurate, but Hulan is not quite so successful in demonstrating that the tunes *originated* in the southwest. Indeed, the activities of the Chapins, a family of singing masters who taught in the area and are cited by Hulan, began in Connecticut. Also, it is a pity that Hulan did not delve into the history of Elkanah Kelsay Dare, a New Jersey minister who was, in fact, the compiler of the *Wyeth Repository, Part Second* (Wyeth himself merely

published the tunebook). Dare may well have been involved with both Patterson and Lewis as well as Wyeth, and the role he played in the emergence of printed folk hymnody may have been more important than has hitherto been suspected.

The chapters dealing with the Bunyan connection and the black presence in early camp-meetings are unexceptionable—imaginative contributions to a complex and too-little studied aspect of early American musico-religious history.

Few doctoral dissertations make much of a stir in scholarly circles, but this one certainly should. It is an important work which breaks new ground for the historian of early American music and worship. I hope that some enterprising publisher will bring it out in book form so that it can become known outside the narrow scholarly community.

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Sing With Understanding: An Introduction to Christian Hymnology by Harry Eskew and Hugh T. McElrath. 1980. 331p. Broadman Press, 127 Ninth Avenue, North, Nashville, TN 37234. \$12.95

In this remarkable book, Eskew and McElrath succeed in accomplishing the almost impossible task of providing both an introduction to hymnody for the uninitiated explorer and a sophisticated resource tool for the serious student. In addition to its own distinctive contributions, it brings together the kinds of material found in such basic and diverse resources as Bailey's *The Gospel in Hymns*, Routley's *The Music of Christian Hymnody* and the now out of print books

by Benson, *The English Hymn* and Sydnor, *The Hymn and Congregational Singing*.

Sing With Understanding is divided into three major sections. The first deals with the hymn as literature, as music, as an expression of Scripture, and as theology. The second section traces the historical development of hymnody, dealing both with the emerging of individual hymns and writers in the ongoing life of the Church and also with significant national and denominational movements. These are carried into the later part of the 20th century and provide an excellent picture of hymnological developments in recent decades. The third section is functionally oriented and considers the role of hymn learning and singing experience in proclamation, worship, education, and in ministry generally.

An important aspect of the richness of this book lies in the way in which it has been organized as virtually a handbook to hymnological resources. Discussions of such things as poetic devices, types of hymn tunes, biblical images and expressions, and theological controversies (to isolate only a few) are connected in the text with citations of specific hymns, complete with page numbers in several representative hymnals. The authors have provided a table "The Hymn In History: Suggested Readings For Supplementary Study" which connects the material of the historical section, by chapter and page number to 17 basic reference sources. In addition, *Sing With Understanding* contains a wealth of continual but unobtrusive footnotes leading to less common and more specifically focused articles and books. The historical section manages to indicate by brief allusions and footnotes many of the dramatic incidents in the course of Christian hymnody.

Though it lacks the detailing of theses which would require a book several times the size and price, it provides the specific connectives which encourage the reader to investigate further. Finally, there is an extensive bibliography (28 pages) which organizes the literature of Christian hymnody, both books and articles, in an accessible and useful manner. Surprisingly, all of the above reference material and scholarly apparatus does not prevent the book from being interesting, readable and accessible for the non-academically oriented reader.

An excellent brief chapter "Cultural Perspectives" brings to awareness the fact that each of us, as individuals and as congregations, forms our own unique perceptions of what is "right" or "best" for our singing experience. Such awareness is a necessary preliminary step in the maturing process of being willing to accept and affirm in Christian love the preferences and needs of others who are also part of Christ's Body in his Church.

Eskew and McElrath have included discussion questions at the end of the chapters dealing with ideological matters and wisely omitted these from the historical ones. Such "helps" are extremely difficult to offer without knowing the objectives and level of sophistication of the reader. Again, the authors have done remarkably well in using them to focus issues in such a way as to include the largest variety of readers and have avoided the obvious and simplistic.

It is inevitable that any single volume dealing with such an enormous body of material must have limitations. Here one might have welcomed a bit more attention being given to the Negro spiritual as some

ing which is of substantial importance today and which is finding its way, more and more, into general awareness and use.

Without doubt, this book is destined to become the basic general resource for those who are seeking to understand the nature, history and function of Christian hymns.

Robert H. Mitchell
American Baptist
Seminary of the West
Berkeley, California

Singing With Understanding by
Kenneth W. Osbeck. 1979. 323p.
Kregel Publications, Grand Rapids,
MI 49501. \$9.95

Ken Osbeck's latest book provides for the reader:

1. a mini-course in hymnology
2. a brief introduction to song leading
3. some helpful ideas for the planning of effective hymn services, and
4. the backgrounds of 101 hymn-texts and tunes which serve as a basis for illustration.

This volume will serve well as an introductory reference work for pastors, Sunday school teachers and other Christian workers who are not generally acquainted with the field of hymnology.

One of the strengths of Osbeck's contribution is his concise summation of the development of the hymnal. For the novice this may be all that is necessary to pinpoint the general significance of a major hymnal or well-known hymn writer. While this material takes up a mere 16 pages, it covers all the main threads of hymnal history from the Reformation to the present.

Theologically, the author is a conservative evangelical, which accounts for his discussion of evangelical hymnody and the inclusion of information on contemporary gospel hymn writers.

The first few pages of the book help the reader identify the general anatomy of a hymnal page. Such items as meter, author, composer, tune-name and ownership of the hymn are discussed. The reader should have little trouble comprehending this information.

The earlier mentioned section of hymnal development is followed by a chapter dealing with song services. Since evangelical churches tend to use a song leader, Osbeck has included diagrams for the basic conducting patterns. While including instructions for the "cut-off" or "release," he strangely omits any direction for the "preparatory beat." This conducting material is quite sketchy and would probably only benefit the reader with additional help from a coach or instructor.

Following are several pages of helpful suggestions to song leaders regarding platform decorum. Admonitions such as "Be the song leader and not the preacher" will help the beginner avoid some of the stereotyped pitfalls so often seen in song leading.

For the person who lacks creative imagination, Osbeck has provided a lengthy section on hymn service planning. In particular, he gives the reader a full script for seven different services. All are well done and should help provide variety and a new flair for the hymn singing in many a church. These song services reflect Osbeck's theological stance and utilize a host of evangelistic hymns and old-time gospel songs. The ideas, however, can be easily adapted.

The major portion of the book (pp. 47-317) is devoted to hymns directly. Each hymn is represented by its music plus extensive information on the text, author, and composer. When compared with other books of this type it is fair to say that the background material for each hymn is far more expensive than that which is found in similar books. Some songs (for example, "Rescue the perishing") are given as much as two full pages. Interesting stories and anecdotes relating to the hymn or its use are written out in detail. The book also contains a number of pictures of the best known hymn writers. As would be expected, this section is heavy in gospel song material and light in what many consider to be standard hymn literature.

For the serious student of hymnology, *Singing With Understanding* contains very little, if anything, new. The earlier sections of the book which deal with hymnology and the development of the "hymnal" are sketchy and do not treat any phase in depth. If one is looking for a book which deals with hymn backgrounds, there are many fine hymnal companions which contain a far more comprehensive listing of hymns.

On the other hand, if one takes the book for what it is, it will serve as a handy compendium and resource book for someone of evangelical persuasion desiring a first book on hymnology. The book might also serve well as a textbook for a mini-course in hymnology in a Bible college or seminary.

Alfred Lunde
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Langhorne, Pennsylvania

The Hymnal Companion edited by Fred Bock and Bryan Jeffery Leach. 1979. 258p. Paragon Associates, Alexandria House, P.O. Box 300, Alexandria, IN 46001. \$12.95

It is a joy to review this volume, for its organization is such that it entices the novice to build more meaningful and creative worship services and at the same time supplies the seasoned church musician with a resource and review manual. This is not a hymnal companion in the usual sense, for it does not provide biographies of authors and composers or background information for hymns found in *Hymns for the Family of God*. The reader is referred to Donald I. Hustad's *Dictionary-Handbook of Hymns for the Living Church* and to William J. Reynolds' *Companion to the Baptist Hymnal* for historical information. Instead, the editors of *The Hymnal Companion* have selected a number of topics related to music and worship and have enlisted contributions from a number of authorities. The topics range from copyright to congregational song and to family sing-alongs, in keeping with the purpose of presenting "a wide spectrum of views, ideas and comments on as many different church music subjects as we could."

One of the most valuable features of this volume is its lists of musical materials based on hymns in *Hymns for the Family of God*. These include a list of solo, duet, trio, and quartet selections by Doug Lawrence, a list of hymns suitable for children's choirs (some with Orff-type instruments) by Lucy Hirt, a list of SATB choral music by Fred Bock, and a list of organ selections by Fred Tulan.

Another useful facet of this *Companion* is its indexes. These include the standard alphabetical indexes of first

lines and hymn tunes, the metrical index, and indexes of scriptural allusions, of handbell descants, of authors, translators, arrangers, composers, and sources.

Other resources provided, though not particularly related to hymnody, are lists of collegiate programs in church music, of church music workshops, of church music books and periodicals, and of church music publishers.

Ted Nichols
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Western Conservative
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Portland, Oregon

Jahrbuch für Liturgik und Hymnologie. Edited by Konrad Ameln, Christhard Mahrenholz, and Alexander Völker. 22 Band 1978. 297p. Johannes Stauda Verlag, Kassel. DM 38.

This annual publication from Germany continues to make a singular contribution to the ongoing study of liturgy and hymnody. Its importance, particularly for the study of the German hymn tradition, cannot be overestimated. The regular inclusion in each volume of bibliographical listings of material related to both liturgical and hymnological study from many countries (this issue: Denmark, Finland, France, the Netherlands, Sweden, Hungary, the United Kingdom, the USA, and Germany) makes each subsequent volume a necessary resource for the serious student of hymnody's current and past developments.

This volume is divided into four sections: I—major articles; II—shorter articles, reviews, and miscellaneous

commentary on both liturgical and hymnological subjects; III—listings of recent liturgical publications of importance; IV—listings of recent hymnological publications of importance. Sections III and IV also contain reports from various countries about current liturgical and hymnological activity.

Three major presentations comprise the initial section of this volume. The first offers observations by Georg Kretschmar about the rite of Christian initiation with particular focus on the findings of recent study about baptism in the patristic period. The second essay, by Alfred Niebergall, is an exhaustive and critical presentation of the interpretation of divine service (*Gottesdienst*) as used in the Lutheran Confessions, especially the Augsburg Confession and Formula of Concord. This article is particularly timely since 1980 is the 450th anniversary of the Augsburg Confession (1530) and simultaneously the 400th anniversary of the Formula of Concord (1580). The third major presentation is by Detlef Gojowy and is an examination of 86 hymnals from the 18th century generally related to the circle of Johann Sebastian Bach. The article attempts to address the question whether and to what extent the traditional *de tempore* hymns of the early Lutheran Reformation still continued in use in Germany at the close of the Baroque period.

Among the shorter contributions to this volume, one which is related to the subject of the previously-mentioned article—and of special interest to Lutherans—is Hans-Christian Drömann's report and explication of the revised Hymn-of-the-Week plan for use with the *Evangelisches Kirchengesangbuch*. This revision of a plan first adopted in 1948 was occa-

sioned by several factors, among them changes in the appointed readings for the Sundays of the Church Year. The report includes the complete new listing. It is of interest that the new listing reduces somewhat the percentage of hymns from pre-Reformation and Reformation periods from 63% to 50%, those from the Counter-Reformation period from 22% to 20%, and from the Thirty Years War period from 17% to 15%. The new revision includes only 9% from the periods of Pietism and the Enlightenment and only 4% from modern sources.

Of interest to American and English readers is the contribution of Gerhard Teuscher on the occasion of the 100th anniversary of the death of Catherine Winkworth (1829-78), the greatest English translator of the German church hymn (an anniversary which has prompted at least one noteworthy publication in English: Robin Leaver's *Catherine Winkworth: The Influence of Her Translations on English Hymnody*, Concordia, 1978). In addition, Waldtraut Ingeborg Sauer-Geppert's "Hymnologische Vorbesinnung aus der Sicht eines Germanisten," a warning against hasty and frivolous hymnal revision, sounds a note which should be considered seriously by those setting about to revise old or produce new hymnals.

American readers will find two summaries of recent events and publications helpful. Eugene Brand, former project director for the recently published *Lutheran Book of Worship* (1978) reports—in English—on liturgical activities in the United States with particular attention to recent publications and events in Episcopal, Methodist, Roman Catholic, and Lutheran circles. Louis Voigt provides helpful listings of disserta-

tions and other studies in hymnody together with particularly significant articles from various periodicals published in the USA (1975-77). A listing of important hymnals, gospel song books, and hymnal companions published during these years completes the bibliographic material from the country. Both summaries by Brand and Voigt can be helpful not only to those of other countries who seek a brief precis of American activity in liturgy and hymnody, but to American readers as well. Robin Leaver's listings of similar material from the United Kingdom for the years 1975-77 performs an equally helpful task from that sector of the world.

These annual publications should find a permanent place in any college or seminary library which purports to sustain significant holdings in hymnody. They are also a valuable although expensive—tool for the personal library of the serious student of the Church's song.

Carl Schalk
Concordia College
River Forest, Illinois

Laudate ("an entire book of worship, a book of praise") ed. by Robert Scheiblehofer. n.d. 490 hymns, antiphons, and refrains arranged alphabetically nos. 1-490; nos. 491-696—service material, invocations, prayers, litanies, antiphons, Eucharistic settings, Eucharistic antiphons. All Saints Episcopal Church, 92nd and Blondo Streets, Omaha, Nebraska, 68114. \$7.95

Laudate is a joint undertaking of three Roman Catholic churches in Omaha, Nebraska, i.e., St. James, St. Peter and Paul, and Holy Cross.

under the editorial supervision of Robert Scheiblehofer, who, at that time, was associated with Holy Cross. It is a compendium of old hymns, new hymns, old texts, new texts, Gelineau psalmody, music from the St. Louis Jesuits, Carey Landry, and Bernard Huijbers, plus considerable textual offerings by editor Scheiblehofer as well as some of his musical arrangements.

An obvious attempt to provide music for the new rite of services within the Roman Catholic Church, this volume indicates what three churches were able to provide their congregations. No one hymnal satisfies the needs of most Roman Catholic congregations today, and *Laudate* is an eclectic grouping of a number of different literary and musical genres that cuts across the usual publishing boundaries. Witness to that fact can be seen from the nine pages of acknowledgements to copyright holders.

Mostly photographic-offsets of original engravings, *Laudate* is a large book for a small price. Having adopted a philosophy of providing words and music so that parishioners can "raise their thoughts and hearts to God," members of the editorial board have allowed both Jacobean English and contemporary writings to coexist in the same hymnal. Thus the worshiper can recognize that the words of worship reflect the changes within the church, and that the growth of the church was fraught with struggles (both internal and external), wars, intrigues, political machinations, heresies, etc., all of which influenced the understanding of the hymn writers of different ages.

Laudate is not a sophisticated hymnal, nor is it a "new" hymnal in the strict sense of that word, but rather an effort to supply the wide-ranging

interests of three Roman Catholic parishes. A simple fabriccord binding over cold glue signaturing allows the book to open easily enough (especially if you "coax it" for the first dozen or so times). The running alphabetical title head is useful after you become accustomed to it. It serves as an alternate finding tool to the usual "index of first lines". There are two indices, i.e., an index of tunes, and a metrical index so that appropriate identifications can be made where desired.

Most of the musical numbers have the usual SATB organ accompaniment. For those materials that have no prescribed accompaniment, harmonizations can be easily derived from an analysis of the melodic lines. Should printed accompaniments be needed for the works of Joseph Gelineau, the St. Louis Jesuits, Carey Landry, and Bernard Huijbers, the necessary volumes can be purchased from their respective publishers (who can be identified from the pages of acknowledgements).

What about the merits of a volume of "reprints"? *Laudate* was compiled to meet the needs of three worshipping communities "where they are," and apparently has met with success. In a telephone conversation with Ms. Eileen Burke, the music coordinator for the archdiocese of Omaha, she stated that *Laudate* has been well received by its sponsoring churches and possibly is one of the best collections of its type which she has seen. Since no major publishing house is involved, on-hand inventories would not be large.

James M. Burns
Director of Music
St. Ursula's Church
Baltimore, Maryland

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"You Are the King"

(continued from page 284)

"Here am I, send me."

This hymn then is to be understood at several levels and is meant to suggest deeper meanings than the bare surface event, just as the calling of Isaiah came in a vision that lifted him beyond the act of commissioning to glimpse the very holiness of the true God and His love for His creatures.

Jaroslav Vajda

March 10, 1980

Brief News Notes

(continued from page 292)

Capo Press, 227 West 17th Street, New York, NY 10011.

The Hymn has received a copy of the 1977 *Christian Hymns*, a huge collection of 901 hymns with tunes, published by the Evangelical Movement of Wales. Unlike many other recent

British hymnals, it contains few hymns of the "New English Renaissance," focusing mainly on hymnody of the 18th and 19th centuries. An unusual feature is its "Metrical Index of Tunes," which presents incipits of the soprano and alto parts for each tune. Information on *Christian Hymns* can be secured from Evangelical Movement of Wales, Bryntirion, Bridgend, Mid Glamorgan CF314DX, Wales, United Kingdom.

A new Canadian postage stamp has been issued in commemoration of the birth of Healey Willan (1880-1968). This 17¢ stamp pictures Willan at an organ console. (For a survey of Willan's hymn tunes, see Giles Bryant's article on page 236.)

Mainly Hymns, a collection of 37 hymns and songs by Brian Wren with background commentaries, has recently been published by John Paul The Preacher's Press, Charlton House, Hunslet Road, Leeds, LS10 1JW, England.

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Spiritual/Moore SATB .50

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